

*Had for more*

# *The* Speech Teacher

OFFICIAL PUBLICATION OF THE  
SPEECH ASSOCIATION OF AMERICA

Volume I

Number 1

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BOOK REVIEWS • IN THE PERIODICALS  
NEWS AND NOTES

*January 1952*

# The SPEECH TEACHER

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## ON FIRST TEACHING SPEECH

Loren D. Reid

OF the troubled letters I have received from beginning teachers of speech three stand out in memory. They read something like this:

"We have spent six weeks studying pronunciation and vocabulary. The class is losing interest in this project. What would you advise?"

"I worked out a series of narrative talks as the first assignment in my new course. The students talked one minute each, instead of five, and I finished twenty-five minutes before the bell rang. What was the trouble?"

"I tried to interest the class in pantomime, but the pupils misbehaved so much that I could not get anywhere with my demonstration. What can be done about discipline?"

The letters illustrate a fundamental problem: the management of the class. Professors of speech education and supervisors of practice teaching are asked many questions of a factual nature: how to phrase a proposition, how to improve voice, how to teach the art of concluding a speech. The answers can be found in textbooks, if one knows where to look. The questions quoted above are more persistent and most distressing. They grow out of the classroom, not the seminar. They demand an answer, and the answer must come from somebody's experience. "What I most needed to learn," says the beginner, "on first teaching speech, was how to handle students."

Mr. Reid (Ph.D., Iowa, 1932) is Professor and Chairman of the Department of Speech at the University of Missouri. In addition to holding his present position, Mr. Reid has taught at Vermillion High School, South Dakota, at Westport High School, Kansas City, Missouri, and at Syracuse University.

This article will suggest some promising ways of managing a class.

### I. PLANNING THE COURSE OF STUDY

Preparing a syllabus is often thought of as a dull and tedious business. An overview is essential, however, even though the plan may be modified from week to week. A speech teacher of national reputation said that he never walked into a classroom without having prepared a little plan of what he wanted to accomplish. Frequently, he wrote it on the blackboard, so that the students could see how the class hour was to be conducted.

Among other questions, the course plan answers "What should I do first? What should I do second?" Many activities present themselves for consideration. Under the heading of public speaking come conversation, interviews, parliamentary procedure, introductions, informal speeches, discussions and debates of various types, language and vocabulary, choosing a topic, selecting material, ways of organizing, styles of presentation, audience adaptation, and the like. Under fundamentals come voice, articulation, pronunciation, bodily action, poise and confidence, and the elements of listening. Under interpretation and dramatics come pantomime, improvisation, makeup, line-reading, study of context, characterization, movement on the stage, elementary directing, and projection. Special projects in radio and television, speech contests and prizes, assembly programs, declamations, may be added. With such a range of topics to choose from, a teacher has little need

to spend six weeks solely on pronunciation.

Where should the teacher begin? A logical place is by getting acquainted with the students. A useful and popular way is to ask each pupil to tell something about himself: his name, his interests and hobbies, his background. If the talk is too brief, the teacher may ask the pupil a series of questions about himself. This autobiographical talk may be the springboard for a statement of opinions about a current question. In an election year each pupil, after introducing himself, may tell his party affiliation and whom he would prefer to vote for. If the school is aroused over issues such as "Should a girl be elected president of the student body?" or "Should the school have a cafeteria?" the pupils may be encouraged to take a stand on one side or the other. Imagination and ingenuity on the part of the teacher can keep the assignment from becoming mechanical. If the discussion is spirited, with a free play of good humor, every one has a good time, fears and anxieties are quieted, and the bell rings almost too soon. The students leave feeling that the speech class is going to be all right, and the teacher has learned something about guiding and stimulating discussion: in short, how to take a pupil who expected to be able to say only a few words, encourage him with a few questions, and thus lead him into making a talk of respectable length.

The next step is to assign an activity that is interesting and entertaining. Since pupils speak better than they read, informal speaking should precede interpretation. Conversation and interviewing activities may be worked in here, since they postpone the fearful day of solo presentation of a prepared speech until the student is better adjusted. The subject of conversation suggests many

activities: how to introduce people to your friends, how to use conversational starters, how to nourish a struggling conversation instead of killing it off, how to ask for or accept a date, how to bring into the conversation the beautiful wax dummy sitting at your left, and other situations that students themselves can readily suggest. Conversation leads into interviewing, a specialized form in which one participant seeks information or a position.

Activities such as these are perennially useful at all levels of instruction. Sixth graders or high school seniors profit equally. Once I asked university students which they would rather do well: speak in public, act in a play, announce over a radio, or carry on a conversation; and when eighty per cent selected the last item, I offered to meet the next afternoon any who were specially interested in improving their conversation. Most of the class appeared. The reason is readily at hand: we converse every day of our lives, and usually with people we are eager to have think well of us.

Most teachers place a strong emphasis upon training in speechmaking in the beginning course. We do not speak as frequently as we converse, but the consequence of a good or poor speech may have more bearing on an individual's career than many conversations. No one any longer confuses speechmaking with oratory: what the modern teacher has in mind is to teach the pupil to express himself clearly before the groups he will be called upon to face. The ability to speak well makes an inestimable contribution to the civic or professional life of any one. Parents seem especially eager to have their sons and daughters receive instruction in this extremely useful and practical art.

Topics used for classroom speeches should invariably be those growing out



of the immediate experience of each student. A bad way to begin would be to assign topics: "Capital Punishment," "What Democracy Means to Me." A better way is to invite each student to make a narrative speech on some exciting, unusual, or embarrassing experience; or if assigned topics seem in order, offer a choice of several general ones, such as "What Our High School Needs Most," or "My Favorite Book (or Moving Picture) (or Comic)," or "What I most Admire in Teachers (or Girls) (or Boys) (or Parents)." Any teacher can work out a still better list, keeping the opportunity of free choice, and at the same time getting close to his specific school and class.

After fairly successful speeches of this sort, the teacher may begin to focus on specific items of instruction. How are speech topics chosen? What variety of material is possible for successful speaking? How are ideas organized? How may a speech be adapted to hearers? What habits of bodily action are suitable for the beginning speaker? What about beginning, developing, ending, the speech? How can ideas be made interesting? How may visual aids be used? Any good text will suggest dozens of other activities.

Often specially planned assignments prove interesting and helpful. Ask a student to explain a problem in geometry, making some of the common errors in presentation, such as getting the facts out of sequence or mumbling some of the key words. Ask another to explain it clearly, illustrating principles of sequence and clear language. Book reports are more often indifferent than exciting; ask two students to demonstrate the reasons pro and con. Two others may tackle a scientific demonstration. An assignment like this encourages students to use their newly ac-

quired speaking skills in the situations that daily confront them.

Oral reading opens up another group of interesting assignments. When we read something aloud, we interpret the meaning of the words on the page by the use of voice. This principle can be demonstrated by several exercises. The word "Yes," for example, may be spoken to illustrate all varieties of meaning from great certainty to great hesitation. "No" can suggest emphatic rejection or mild encouragement. "Who said that?" may imply admiration or scorn. Sentences like "The boy says the girl is a moron" may be given a happy and chivalrous turn by reading, "The boy," says the girl, "is a moron." Lessons gained from such trivialities as the foregoing may be applied with relish to sentences like "This is the forest primeval," often read in much the same tone as "This is the store on the corner."

After these and other elemental principles of good reading are explored, the class may study a simple prose selection, analyzing it for meaning, and suggesting ways of reading so as to bring out the meanings as located and defined. Teachers of greater experience and insight, however, point out that often more instruction and entertainment can come from the reading of poetry than of prose, arguing that the poetic impulse is strong in every one and can usually be brought to the surface. I have often seen teachers take passages from Shakespeare—something humorous, as from *Midsummer Night's Dream* or *As You Like It*, or something dramatic, as from *Macbeth* or *Julius Caesar*, and by skillful questioning and explaining open up new possibilities of interpretation for the students in the class.

Interpretation leads to selections from the drama. Short scenes in which two or three have about an equal number of

lines are useful for classroom instruction. Exercises in pantomime often precede actual instruction in drama, as pantomime eloquently illustrates the telling of a story by gesture alone. If material is hard to locate, or even if it is not, scenes from Shakespeare are interesting, and books may be found in home, school, and city libraries. "Pyramus and Thisbe" from *Midsummer Night's Dream* is an example; the parts are short and easily learned, and the opportunities for interpretation are endless. If three or four pupils learn each part, various casts may be organized and work out a variety of interpretations.

The "fundamentals" of speech should not be lost sight of in this array of "activities." A student whose voice is weak or monotonous may be shown the effect of greater volume or variety both in speaking and reading situations and in isolated drills. Gesture in speaking and bodily action in pantomime and drama are ways of helping the stiff and awkward pupil to acquire poise and self-assurance. Shyness and timidity may be alleviated in exercises in conversation or reading aloud, by class discussions of stagefright, and by analytical or introspective approaches. In making a course outline the teacher should formulate some statement of goals or aims, then work out activities that will help achieve these purposes.

## II. VARIETY OF PRESENTATION

My high school teacher of Latin illustrated complete monotony in her management of the course. Every day the assignment was fifty lines. Each hour began by calling upon Miss A to translate five lines, followed by a series of questions upon grammar and usage. As there were ten in the class, and as Mr. R. was seventh in alphabetical order, he regularly prepared in detail lines 31

through 35. She never failed us, and we never failed her. I suspect we learned Caesar's *Gallie Wars* only in five line segments.

Although college and university students are patient in the presence of uninspired teaching, the energy of younger pupils demands a variety of lively procedures if the class is to be well managed. They are more ready to complain about the same old stuff.

Consider, for example, the weeks which the teacher has decided to give to speechmaking. In most classes a time comes when the students are all talked out; in that situation the teacher should go to some other unit, such as interpretation, coming back to speechmaking later in the term. The teacher needs also to be alert to special opportunities for motivation: an assembly program is sufficient excuse to begin work on a skit that otherwise might be deferred until later on. A teacher should not become manacled by a syllabus. The course plan for "13th Wk.—Dec. 5 thru 9" simply says, "These assignments represent the best ideas I had last summer" or whenever the syllabus was compiled. Now that 13th Wk. has actually rolled around, you may have a better concept and a nobler vision.

Variety may be achieved in more subtle ways than by dropping one activity and taking up another. Suppose you want to teach pupils something about the management of their bodies, and at the same time open up an interesting new series of topics. You may assign something like the following:

1. Make a talk using a blackboard sketch, drawing, or map. Suggestions: "Places to Visit in Green County," "What Makes Lightning Strike," "A Floor Plan of My Ideal School," "How to Read a Contour Map," "Our Trip Last Summer," "How to Lay Out a Sub-

division," "Two Types of Power Lawn Mowers," "How to Recognize the 1952 Automobiles." Variation: Prepare a chart instead of a blackboard drawing.

2. Make a talk using an actual object for demonstration. Suggestions: "How to Iron a Shirt," "How to Clean a Trombone," "How to Make Artificial Lures," "How to String a Racket," "Souvenirs I Have Collected."

3. Make a talk using your body to demonstrate some skill. Suggestions: "How to Model a Dress," "How to Jump the Low Hurdles," "How to Tap Dance," "The Basic Strokes in Tennis," "How to Play Center."

This list of assignments calling for some bodily action on the part of the speaker can be greatly extended: the use of pantomime, or the use of talks calling for various kinds of conventional gestures. Assigned in this way, the talks should call for imagination on the part of the pupils, and should introduce variety into the class hour.

Games, contests, and prizes may be used with interesting results. After a round of talks, or interpretations, or dramatic sketches, award a prize to the person who was the most outstanding, and a prize of equal value to the person who has shown the most improvement. Winners may be chosen by vote of the class. The prize itself may be negligible: the presentation of a 5c pencil with appropriate flourish and formality can be a memorable event. Sometimes the most negligent teachers in this respect are the beginning teachers, who, although they have just left the whirlwind of college recognition and prizes, forget that promising high school and grade school pupils also like to win a ribbon. Care in planning will prevent competitive features from becoming too prominent and keep educational goals in the foreground.

## II. THE TEACHER'S PERSONALITY

Those who try to interpret the art of teaching are often baffled by the relationship between the teacher's personality and his effectiveness as a teacher. The problem is complex, since good teachers have different kinds of personalities. Some succeed because they are gentle, kind, and patient; others because they are stern, strict, and commanding. The major contribution may be made in the classroom, or outside of it; through the specific subject matter field, or by a sort of general wisdom; by a broad coverage of the subject, or intensive drill on salient points; by directing instruction to average and superior students, or to average and inferior students. A good teacher may be aloof in the classroom and informal in personal conversation, or the opposite.

Since good teachers possess these different kinds of personalities, the beginning teacher should consider with judiciousness any attempt to oversimplify the problem. For example, a good deal of advice is currently being circulated about the importance of getting the upper hand, tolerating no nonsense, showing pupils that you mean business, and avoiding familiarity and informality. Since many beginners are inclined to be overly shy, lacking in confidence, and so eager to please that they are readily imposed upon, the admonition to be stern has a commendable utility about it, but it is certainly lacking in both imagination and understanding.

Suppose that a beginning teacher who wants to follow this path of strictness and exactness decides to begin the school year by laying down a certain amount of law. Students should be seated alphabetically, in order to separate intimates who otherwise will create a disturbance. Every one should sit up straight, keep his feet on the floor, and avoid gum-

chewing. Short tests will be given every Friday, and at other times, unannounced, as may appear necessary. Three tardinesses equal one absence, and three unexcused absences deduct  $n$  points from the term grade. Failure to meet an assignment will require a careful explanation, preferably one based on an excuse of the order of a broken leg. The reader may enlarge this list of rules by drawing upon his own rich experience as a student.

Can the personality aspects of classroom management be put more positively and significantly? I think they can. I do not associate the promising young teachers of my acquaintance with any such rigamarole of rules and regulations. Holding in mind the vast individual differences among teachers, I believe the following four characteristics tend to be prevalent:

Good teaching is alert and vigorous. One teacher may have a great and tremendous sense of fun; another may have unusual feeling for the dramatic and inspirational; a third may have uncanny skill in analyzing a speech or a characterization, revealing both its merits and its possibilities for further improvement; a fourth may be able to explain a principle with unusual interest or clarity. The list may be extended indefinitely. Contrast these or other desirable traits with those of the retiring ghost-like, generally ineffectual type of teacher who is merely a bookkeeper, a presiding officer, or an enforcer of trivial rules.

Good teaching draws heavily upon the teacher's own experiences; the speeches he has heard, the plays he has seen, the discussions, debates, and forums he has participated in. A teacher who knows only the precepts and the examples given in the text defeats at the outset the whole purpose of his profes-

sion. This statement is so profoundly true that if A says to B, "You can get C's whole course by reading the text," B does not conclude, "What a phenomenally good text!" but instead, "What a poor teacher C must be!" A teacher should choose a text that supports his general point of view, keeping to its general terminology and concepts; but he should adapt it freely to his own situation, omitting chapters, bringing in other materials, and always illuminating the text with additional illustrative material.

Good teaching reflects enthusiasm for the subject. In the field of speech, one may draw his enthusiasm from the tradition of the subject: many of the basic principles of rhetoric and poetic stem from Plato, Aristotle, Cicero, Quintilian, and others. He may draw his enthusiasm from the examples of practitioners. The outstanding speakers of the Anglo-Saxon world have been men of great heart and courage: in our own day Roosevelt in time of depression, Churchill in time of war, sustained their listeners through periods of great discouragement. He may draw his enthusiasm from the practical nature of his subject: the usefulness of reading and speaking skills extends to all periods of life and to all fields of activity. One has a greater chance of personal or professional success if he can speak *and* read well. The teacher may draw his enthusiasm from the experience of seeing immediately the effects of good teaching: students in speech classes improve not only as performers but as individual personalities. Finally, he may draw his enthusiasm from the friendships formed with his students: this reward comes to all teachers, but particularly to the teacher of speech, who has special opportunities to get to know well a group of talented boys and girls.



Good teaching starts with an interest in students. Beginning teachers may be especially likely to undervalue their influence, and for that reason be unduly reserved in their relations with students. It is easy to forget that throughout most of their lives pupils have been taught to regard the teacher as a symbol of wisdom and authority: some of this attitude lingers on even among students at the university level. So unless a teacher deliberately sets out to undermine the confidence of his students, he may feel reasonably certain that they will meet him more than halfway. A casual compliment even from a beginner will be carried home ("Miss Jones said my speech this morning was the best she heard all day"), and if the compliment is an unusual one, the student may remember it all the years of his life. A teacher's interest in students, however, is not limited to the giving of compliments, but shows itself in a lively awareness of home, school, church, and community events.

Perhaps the idea can be illuminated by an analogy. In a factory I used to operate a mammoth drill press given the magnificently American nickname of a twenty-one-holer. My job was to pick up an aluminum casting, manipulate a lever, and simultaneously drill twenty-one accurately-spaced holes. The casting then went on to the next operator. In my pessimistic moments about American education I visualize teachers treating students like castings: each student is casually drilled, then passed on. When eventually the drilling process loses its lustre not only for students, but, more tragically, for teachers, even the best of instruction about speech and drama becomes vitiated. The remedy is for all parties to the educational transaction to become better acquainted. When students and teachers take a gen-

uine interest in each other, a day comes when every one realizes that the class has become a special event, students and teacher alike looking forward to it with anticipation. In addition to the feeling of individual accomplishment is the feeling that real friendships have been formed.

Students have a way of growing up, entering careers, getting married, and rearing families. From the vantage point of maturity they will probably altogether forget the teacher whose principal concern was the setting up of uninteresting rules and regulations, which after all, have very little to do with the real art of teaching.

#### IV. THE TEACHER'S RESPONSIBILITIES

A teacher is a part of the administrative machinery, and as such has certain responsibilities that cannot be avoided. All kinds of forms and reports must be accurately filled out. Various projects, drives, and campaigns call for attention. One of the most important administrative details is the awarding of grades. Administrators hope that each teacher will be discriminating enough to award only a reasonable number of top grades, and not more than a relatively few, easily demonstrated failures. The teacher may be asked to explain any grade, and for that reason should keep careful records of class and test scores. The effectiveness even of superior teaching may be undone by careless grading. The teacher of speech has the special problem of rewarding progress as well as talent. If a beginning teacher misgrades students, he will be acutely embarrassed as soon as they begin to compare their marks.

A teacher's interest should rove beyond the walls of his classroom. The whole school values a teacher whose loyalty is to the institution, not to just a

small part of it. The speech teacher must stand up for his own area, but he must recall that his students take other courses, and participate in other activities. Teachers should also take part in the life of the community; a speech teacher has unusual opportunities of the sort. Those who teach in a community, but do not live in it are termed suitcase teachers; those who teach in a school, but have no interests beyond a single classroom, may well be called briefcase teachers.

A teacher should be alert to the character, health, and safety of his students. While they are in his care, he has the obligation of a parent. Honesty, reliability, initiative, judgment, and imagination are qualities to be developed along with skill in organizing, or amending motions. If a student becomes ill, teachers should immediately see that he is sent to the school nurse, or sent home, a matter that requires good judgment, as he may insist on attending class. If an accident occurs, the teachers should put the welfare of the student above all other considerations at the moment. I was visiting a school one day when a ninth grade girl injured her eye. The teachers were extremely prompt in summoning the school nurse, administering first aid, and notifying the parents; for a few moments the activities of the whole school seemed to stop until this girl was cared for.

As the high school teacher works with youngsters who are still growing and maturing, he has a special opportunity to note any developmental disorder. Teachers who have had even a little training in speech pathology will note physical or organic difficulties that affect voice and articulation. Sometimes the first word to parents that their child has enlarged tonsils or inflamed adenoid tissue has come from the observa-

tion of an alert teacher of speech. Simple tests, or even the everyday business of reciting, may show an observant teacher that a student has a hearing loss. Watching a child bending too low over his book, or peering to see something written on a blackboard, may provide a clue to defective vision. The teacher is not a physician, and cannot prescribe, but he can suggest to the parents that their child have the proper sort of examination. Time is important. Neglected tonsils may lead to more serious infection; a hearing loss that is easily corrected today may become chronic if treatment is delayed. Where a teacher has the advantage over parents is that he can see their child in comparison with many others of his own age, and he therefore has an opportunity to notice behavior that is abnormal.

A school is fortunate that has on its staff outstanding teachers of wisdom and experience. But here I want to say a strong word for the beginning teacher: the young man or woman who started just last September, or will start next September, and who may not even yet be sure whether his teaching experiences will grow into a lifetime career, or will become merely an episode. We fret over the beginners because they make foolish mistakes, or because they have not had enough hours in this or that. Sometimes they are too strict, sometimes too bookish, sometimes overly-inclined to give tests, but their virtues of enthusiasm, fresh point of view, freedom from family responsibilities, and willingness to expand their time and energy highly commend them. Exceptions quickly leap to mind, but as a group the beginning teachers supply most of the energy and enthusiasm that brighten the school day, and it may be that they also supply their full share of the day's inspiration.

## TEACHING SPEECH FOR HUMAN RELATIONS

Henry L. Ewbank

MANY will agree that the title of this paper is broad enough, and general enough, to provide much latitude for platitude. I shall use both. It is, however, an important topic—one that merits thorough analysis.

To get a good running start, we begin with a quotation from Henry James. "All life," he said, "comes back to the question of our speech—the medium through which we communicate." We do not know when or how men first devised a spoken language. Sir Richard Paget, writing of the strengths and weaknesses of the gesture theory, says: "What drove man to the invention of speech was . . . not so much the need of expressing thoughts . . . as the difficulty of talking with his hands full. . . ." Paget might have added the difficulty of using gesture codes after dark or when the person to be addressed is facing the other way.

Though we do not know *how*, we think we know *why* men learned to speak. They wanted others to join them in some common enterprise, or they wanted to gain some measure of control over their fellows. As time went on, those who had gained power sought means of increasing and perpetuating it. Those who called themselves *Kings* invented the theory of the Divine Right of Kings, and subscribed heartily to the idea that they could do no wrong. If they succeeded in selling this doctrine to their subjects, free speech, as we

think of it, was lost. Who would dare to question the wisdom of the Divine, as revealed to His earthly representative? Those who were known as *dictators* may have gained their power by persuasion, but they often held it by force, and eventually lost it by revolution.

Speech has always been used to create, to alter, or to destroy some type of human relationship. There have always been some who used their power to promote the general welfare; but most leaders have managed to convince themselves that power was safer in their hands than when shared with others. And there have always been people who would rather be told what to believe and what to do, than to do their own thinking and make their own decisions.

The result, in many nations, was a government which promulgated laws and decrees, appointed judges, levied taxes, and censored publications for dangerous thoughts—all this without consulting the people or their representatives. There was often a state church—which punished non-conformists by expulsion and threats of an everlasting hell—this, too, without including the people on policy making bodies. Subscribing heartily to the axiom that "a little knowledge is a dangerous thing," the rulers helped to save the "masses" from danger. They tried to prevent people from learning to read, thereby avoiding the mental confusion that might come from reading contradictory views on matters of dogma and doctrine. In these nations there were sharp social distinctions between the "haves" and the "have nots"

*Mr. Ewbank (Ph.D., Wisconsin, 1931) is Professor of Speech at the University of Wisconsin. This paper was prepared for presentation at the 1950 Convention of the Speech Association of America.*

as well as degrees of distinction among the nobles and commoners.

Teaching speech for human relations in those *bad* old days, unless one wanted to be a martyr, was very simple. The king told his nobles to tell the people what to do, where to pay, and how much. The people need only say, "Yes, milord"; but they might, if they wished, make speeches praising the wisdom and virtues of their rulers. But here and there audacious commoners began to risk their "life, liberty, and pursuit of happiness" by questioning the divine right of kings and the mundane power of dictators. They dared to demand such unheard of reforms as representations on law making bodies, trial by jury, the right peaceably to assemble and to petition for the redress of grievances. For many of these radicals, "sticking their necks out" was more than a figure of speech. But others rose to take their places, continuing the age-old struggle for human liberty.

## II

We have sketched, in broad outline, this familiar story to show why our ancestors risked their lives, and the lives of their families, to cross an unfriendly Atlantic and face the dangers of an unfriendly wilderness. They wanted freedom to think and worship as they pleased, and, sometimes to force others to do the same!

These pioneers were not all believers in government of, for, and by the people. Nor would they all have signed the Declaration of Independence, or the more radical Bill of Rights. They permitted the introduction of slavery, and, in some instances, limited the voting privilege to property owners or members of a certain church. Some of them doubted that important questions should be decided "by the most voices."

They accepted what we call "the leadership principle," but, to their credit, many would not tolerate a leadership based solely on ancestry or armed force.

Our Constitution is a compromise between the followers of the radical Jefferson who believed the people could learn to govern themselves, and of the conservative Hamilton who is reported to have said, "The people is a great beast." Both believed that some form of education is essential in government for the people; neither envisioned our present system—education from pre-school to the grave. Both might have agreed with Viscount Bryce that one man in twenty has the time and the inclination to study current problems and to form his own conclusions but that several more would follow discussions and make decisions if different points of view were presented to them.

In any event, the colonial colleges were largely developed to train Bryce's twentieth man. Most of them were supported by religious denominations to train ministers who would, in turn, teach their congregations what to believe and how to escape everlasting punishment. In many communities the minister conducted schools or tutored boys for college entrance. College enrollments were small, and, in the main, consisted of sons of the well-to-do who might become leaders at the bar, on the bench, and in public office, as well as in the church.

Instruction in public speaking was given in rhetoric courses, supplemented by extra curricular training in literary societies. In the main, it was based on the leadership principle. Their listing of speech purposes is significant, as is also the fact that we still use the same classification: to inform, to impress, to convince, to actuate, or to entertain.



Readers and actors hope to impress and to entertain their audiences. The human relationship in most of these courses is emotionally satisfying to the performer: he says, in effect, "Won't you listen to me, believe as I do, follow my suggestions, and applaud when I'm through?" (Sometimes the listeners can be pardoned for thinking that it is more blessed to give than to receive.)

This list is incomplete. As Ogden and Richards note in *The Meaning of Meaning*, "Throughout the Western World it is agreed that people must meet frequently, and that it is not only agreeable to talk but that it is a common courtesy to say something even when there is hardly anything to say. . . . There is, no doubt, an Art in saying something when there is nothing to be said; but it is equally certain that there is an Art no less important—of saying clearly what one wishes to say when there is an abundance of material."

There is one more purpose that is not mentioned in our textbooks. Some speeches are made to confuse or mislead listeners. Their content varies from falsehood to telling the truth, but not the whole truth. Hitler and Goebbels devised a campaign of psychological warfare that enabled them to overrun France, for example, almost without fighting. "The only new thing about deception in war," to quote Ogden and Richards again, "is modern man's more perfect means for its practice. . . . The thing has become in his hand a trumpet more efficacious than Gideon's."

But speeches to confuse or mislead are not limited to psychological warfare. Some years ago a candidate for the presidency was addressing a large audience of World War I veterans. Someone asked where he stood on the immediate payment of the veterans' bonus. He replied, "I know that you are intelligent,

loyal Americans. All you want is *justice*. More than that you would not ask. Less than that you shall not have. Are there any more questions?"

To give literary touch to this paper, we might quote from *Lady Windermere's Fan*. The Duchess says: "Do, as a concession to my poor wits, Lord Darlington, just explain to me what you really mean." He replied: "I think I had better not Duchess. Nowadays to be intelligible is to be found out."

In some speech texts I find that internal summaries are highly recommended. So let's try one here: All speech—at least nearly all—presupposes some type of human relationship. These relations may be good or bad, depending on the speaker's purpose and his conscience. The speaking we have been talking about is largely one-way traffic—one speaker talking to an audience.

### III

We turn now to discussion and human relations. This name is applied to many forms of communication, ranging from a conversation with the boss on "Why don't I get a raise?" to a session of the United Nations. We use it here, first, to indicate speaking of all sorts on an issue where free speech prevails; and, second, to name specific meetings where those present may speak as well as listen.

In his book, *Physics and Politics*, published about 75 years ago, Walter Bagehot, British economist and political philosopher, analyzed the differences between progressive and backward states. He concluded that progress occurs only when the government is "to a great and growing extent a government by discussion. . . ."

"A free state," he wrote, "a state with Liberty, means [one] in which the sovereign power is divided between many persons and in which there is discussion

among those persons." This discussion he talks about is no casual conversation or pooling of ignorance. Rather, "it gives a premium to intelligence. To set out the arguments required to determine political action with such force and effect that they really should determine it, is a high and great exertion of intellect."

Then Bagehot sounds a note of warning. "One of the greatest pains to human nature," he says "is the pain of a new idea." "The public hates a new idea—and is disposed to ill-treat the one who voices it. But from discussion, we learn tolerance," which Bagehot says is "of all ideas the most modern." When a nation learns to listen to its reformers instead of stoning them "an enormous advance in other kinds of civilization can confidently be predicted for it."

Walter Lippmann holds that the usual justification of freedom of speech which puts the emphasis on the right to speak is wrong. "It is not true," he says, "that liberty has developed among civilized men when anyone is free to . . . hire a hall where he may expound his opinions to those who are willing to listen. On the contrary, freedom of speech is established to achieve its essential purpose only when different opinions are expounded in the same hall to the same audience."

"For, while the right to talk may be the beginning of freedom, the necessity of *listening* is what makes the right important."

"Freedom of speech," Lippmann believes, "is conceived by having in mind . . . a place like the American Congress . . . where opposing views are presented, where ideas are not merely uttered but debated, or the British Parliament, where men who are free to speak are also compelled to answer."

"When men are brought face to face

with their opponents, forced to listen and learn and mend their ideas, they cease to be children and savages and begin to live like civilized men." Then "the preservation and development of freedom of opinion are not only a matter of adhering to abstract legal rights, but also, and very urgently, a matter of organizing and arranging sufficient debate. . . ." "The democratic system," Lippmann concludes, "cannot be operated without effective opposition."

Were time available, we could call to the witness stand a great array of authorities on government who would affirm the necessity of free discussion in a society of free men.

In its more restricted sense, discussion refers to a type of meeting in which some of the group may speak as well as listen. Thus we have informal group discussions, panels, symposia, committees, conferences, public hearings, and the like. During the last twenty years, various groups have made determined efforts to increase these opportunities for "grass roots" discussion. Educators advocate the discussion-debate continuum as the nearest approach, in social studies, to the laboratory method of teaching the physical and biological sciences. The United States Department of Agriculture encourages the use of discussion in studying farm problems. The Great Books Foundation teaches local groups to use the discussion method in studying "great," but little known books. Such radio programs as America's Town Meeting of the Air, the Chicago Round Table, the Northwestern Reviewing Stand, and the American Forum of the Air, have rendered great service in acquainting listeners with the discussion method and the issues underlying current problems.

More recently, the Veterans' Administration is advocating group discussion

in treating certain types of psychiatric cases. Some speech clinics use this method for such diverse purposes as lessening stage fright, and encouraging stutterers to discuss their problems with each other, and, later with non-stutterers. Those concerned with labor-management relations are advocating the "conference method" in training foremen and adjusting complaints before they reach the stage of public controversy. And our Group Dynamics colleagues have set themselves the sizeable task of studying why men and women in groups behave like human beings and what can be done about it. From them we get such techniques as role-playing, socio-drama, psycho-drama, and Discussion 66.

In our enthusiasm, we must not jump to the conclusion that if we can get people together around a table they will adjust their differences and be members of a big, happy family. Ask those who have tried it with our Russian brethren. Or read the story of our pre-Civil War days when radical speakers on both sides defeated all efforts at compromise and fanned the flames of emotion that led us into war.

The discussion method has other weaknesses. It is almost inevitably slow, and, hence, cannot be used where immediate action is necessary. It can be subtly slanted so the discussers get a one-sided view of the issue without being immediately aware of that fact. Thus, it can be used for unworthy, as well as worthy, purposes.

Laymen assume that the speaker means what they would mean if they used the same words. Consequently group members often use the same word for different things, and different words for the same thing. Even when we speak the same language, at least partial misunderstanding is the rule; complete un-

derstanding, is all but impossible. I must confess that I recently discussed our university radio and television policy with managers of commercial stations for half an hour before I discovered that we meant different things by the word "exploitation." To me it meant something to be avoided; to them it seemed to mean desirable promotion or publicity.

Discussion of controversial issues can only be successful if group members believe that everyone is willing to lay all the cards on the table, to bargain "in good faith," and that their conclusions will be considered by those in authority.

#### IV

My topic, you may recall, is "Teaching Speech for Human Relations." I believe that, in addition to developing writing and speaking skills, we should make the speaker aware of his social responsibility. From a battery of objective studies, we know that a single speech may significantly change the attitude of from twenty to twenty-five per cent of the listeners. The speaker should ask himself whether he is sufficiently sure of what he says to assume that responsibility.

In our teaching we should stress the fact speeches may be used for unworthy as well as worthy purposes: to confuse instead of clarifying the issue; to destroy a reputation by unwarranted charges; to tell the truth, but not the whole truth. We should insist on a code that does not tolerate hitting below the belt, clipping, or unnecessary roughness.

We should teach that, with all their weaknesses, the various speech forms—public speeches, discussions, and debates—are the essential tools of a democratic society. Our obligation is to train students for their effective use.

## BASIC CONCEPTS OF SPEECH EDUCATION

Harry G. Barnes

**M**ODERN educational philosophy emphasizes the development of a curriculum conducive to the acquisition of indispensable habits of behavior which make for greater social adaptability on the part of the individual. The modern educator conceives of a school that adjusts its program to the needs and abilities of its students in terms of the solution of problematic situations with which they are, or may be, confronted.

The term speech education is used to describe a program of speech training for *all* students, consistent with this modern educational philosophy. Speech education has as its major function the development of those indispensable habits and techniques of speaking essential to normal behavior by the individual when meeting speaking situations.

In discussing the basic concepts of speech education, it is necessary, first, to present premises upon which the speech education program is based.

Speech is an acquired process in which the speaker learns to produce patterns of physical stimuli designed to affect a listener or listeners. Though speech occurs under varied types of conditions, there are two basic types of situations, *informal* and *formal*, and two basic kinds of speaking, *original* and *interpretative*.

The informal speaking situation is characterized by conversation about, or discussion of, a subject by two or more persons to which each contributes as and

when he desires. The *formal speaking* situation is characterized by the speaker-audience relationship, in which the speaker at a given time, place, and occasion communicates his thought, or the thoughts of another, relative to a particular subject, to a group of listeners for their benefit, or for the benefit of himself, or for the benefit of a cause.

In *original speaking*, exemplified by conversation, group discussion, and public speaking in its many forms, the speaker creates, formulates, and expresses his own ideas. In *interpretative speaking*, exemplified by simple reading aloud, interpretation, impersonation, and acting, the speaker expresses the thoughts, feelings, and moods of another. In either case, the manner in which the speaker expresses the thoughts and feelings involved is determined by the nature of the response he desires from the listener.

Regardless of the type of speaking situation, *informal* or *formal*, and regardless of the kind of speaking, *original* or *interpretative*, the speaker must in general assume four fundamental burdens. *First*, he must gain the attention of the listener, or listeners, and interest him, or them, in his subject or material. *Second*, he must hold that attention and interest in spite of factors that may cause it to fluctuate. *Third*, he must be clear in order that his thoughts may be understood and comprehended exactly. *Fourth*, he must cause his thoughts and their relation to his subject, thesis or theme to be remembered.

For speech to be normal in the *informal* speaking situation, the speaker must

*Mr. Barnes (Ph.D., Iowa) was formerly in charge of the speech fundamentals course at the State University of Iowa and the teaching of speech at the same institution.*



as a single, unified total bodily response exercise adequately four fundamental processes which involve basic and specific habits. These fundamental processes are: (1) adjustment to the speaking situation, (2) symbolic formulation and expression (thought and language), (3) phonation, and (4) articulation. They all occur coordinately as a unified whole during normal speech. For purposes of diagnosis, re-training, and training they are separated.

To speak effectively in the *formal* speaking situation requires the development and exercise of the four fundamental processes as well as the adequate development and exercise of special techniques. These special techniques of *original speaking* are: (1) *choice of subject*, (2) *choice of thought*, (3) *choice of material*, (4) *organization of thought and material*, (5) *use of language*, (6) *projection to the audience*, (7) *control of bodily activity*, (8) *rhythm*, (9) *pronunciation*, (10) *voice control*, and (11) *response*.<sup>1</sup>

By eliminating from this list, (2) *choice of thought*, (3) *choice of material*, and (5) *use of language*, and changing the term, (1) *choice of subject*, to *choice of material*, and the term (4) *organization of thought and material* to *arrangement of material*, the basic techniques of *interpretative speaking* are also included and without introducing other basic principles.

In learning to speak, the individual acquires first, an ability to exercise the fundamental processes. The normally developed but untrained speaker is for the most part adequate in these processes according to his level of maturation. If he is not, he presents a speech deficiency or defect, necessitating correction, through a re-educative process. The nor-

mally developed but untrained speaker does not necessarily possess the special techniques of effective speaking. If he does not, he presents, rather than a deficiency or defect, a lack of skill which he has not been stimulated to acquire. The process of speech development is not complete, and the individual is not equipped to meet speaking situations as they arise in the immediate as well as the remote environment without the ability to exercise at least adequately, the fundamental processes of speech and the special techniques of effective speaking.

An adequate development of the four fundamental processes and the habits entailed equips the individual to meet the informal speaking situation. Acquisition of the special techniques essential to effective speaking in the formal speaking situation, together with skills in the fundamental processes, equips the speaker to meet at least adequately any type or kind of speaking situation.

I have listed these processes and techniques of speaking in order to make clear what the speech education program must accomplish. The classification lends itself readily to the development of a graded program of instruction for all students leading progressively from necessary basic habits to techniques needed only occasionally. The elementary school should concern itself primarily with a systematic development of adequacy in the fundamental processes; it should provide for the fixation of good habits already acquired, the acquisition of other good habits characteristic of the normal speaker at that level of maturation, and prevention of new and undesirable habits which may be directly or indirectly acquired as maturation continues. At the junior and senior high school and college levels, the speech education program should concern it-

<sup>1</sup> Harry G. Barnes, *Speech Handbook* (New York, 1941).

self primarily with the special techniques of effective speaking.

It is clear that these fundamental processes and special techniques of effective speaking must be learned. Analysis of factors and conditions inherent in, or incident to, the learning thereof reveals the following important considerations that must be reckoned with by those who are concerned with the speech education program:

1. By the time the child has reached school age he has developed some proficiency in the four fundamental processes. Basic habits of speech, adequate and inadequate, have been fixed for some time.

2. Though at any grade level most children have some form of speech pattern, adequate or inadequate, it must be emphasized that these habits have been acquired under diverse, uncontrolled, and unsystematic conditions. Because the child speaks at school age and thereafter, it cannot be assumed that he does, or should, speak adequately. In fact, it can be shown that at any grade level, extending into the college and the graduate school, large numbers have speech defects and deficiencies and that few are adequate in all the fundamental processes. Large numbers of pupils make sounds incorrectly. Larger numbers make many of the sounds inaccurately in connected discourse. Many voices are unpleasant; still more are monotonous; few are pleasant and flexible. Language is generalized, inaccurate, inexpressive. Many pupils are ill at ease, inhibited, uncertain; few are poised and purposive when facing the simplest of speaking situations.

3. Though speech in its more common forms is an integrated, vital, and necessary part of school life, it can be shown that instruction in speech is indirect, diverse, unsystematic. It is a de-

plorable fact that many teachers, even some teachers of speech, do not present adequate speech habits. Even more deplorable is the fact that teachers in general, even some teachers of speech, are uninformed concerning the most elemental facts concerning the growth and functioning of the organism in the production of speech. They have no conception of normal speech. Moreover, they do nothing for any inadequacies they may recognize, but hope that maturation will undo what it has already brought about. It cannot be assumed that by merely providing opportunities for the pupil to speak that proper habits will develop when bad ones exist. As in other functions, bad habits are eliminated and new ones acquired through specific and systematic instruction.

4. Speech habits are personal, intimate, and individual. They are an expression and summation of heredity, the influences of environment, and the maturation of the individual in terms of social growth. It must be emphasized, that at any grade level, though group tendencies exist, individual differences are wide and varied. *Group tendencies* in speech performance at any grade level, as a basis for the building of units of instructions with specific aims and objectives, *can* be determined. The range and peculiar nature of *individual differences* within the group can be ascertained. *Both must be determined* if teaching is to be efficient, economical, and progressive. A serviceable, reliable, and valid diagnostic technique is the first and most important requirement of those who should improve the speech habits of their pupils.

5. As the child matures, his environment continues to change and grows more complicated. Speech is ever present; the demands upon the speech process are ever greater. Environment exer-

cises a vital influence on the child's behavior. Physiological changes must be reckoned with. Though the child speaks early and forms certain basic habits, it must be emphasized that the development of the speech functions is a continuous one. Good habits must be maintained; bad ones eliminated; the acquisition of new and necessary habits must be made possible. Instruction in speech must be continuous and persistent, following the growth of the child and the changes in his environment.

The great need in the field of speech is for a speech education program, which begins in the pre-school and which systematically and progressively afford instruction as a coordinate part of the school program throughout the elementary and intermediate grades, through the junior and senior high schools, and into the colleges and universities.

The general aims of such programs, as I visualize them, are as follows:

1. To make the student aware of acceptable standards of good speech as related to personal culture and individual achievement in speaking performance.
2. To give him an understanding of, and a correct attitude toward, the speaking situation.
3. To give him insight into his own speech habits to the extent that he is aware and critical of them.
4. To develop in him a general facility for meeting speaking situations.
5. To develop at least adequacy in his exercise of the indispensable fundamental processes of speech.
6. To acquaint him with the nature and use of the basic and indispensable attributes and techniques of effective speaking.
7. To stimulate him to achieve creatively and artistically as far as his talent will permit.

These aims of a speech program bespeak a philosophy of approach on the part of the teacher, based on the following premises:

I. Since the pupil is a product of heredity and environment, he possesses characteristics and exhibits behavior which are peculiar to him. Because he has been speaking for some years, he does not, therefore, speak adequately, nor can it be assumed that he should speak adequately. His immediate behavior, his level of achievement, his needs and abilities as evidenced in performance, are the initial foundations upon which the teacher must build.

II. The pupil moves in an environment which selects him and which he selects. Speech is a vital factor to him in this environment. As he matures normally, the environment widens and becomes more complicated. He must be trained to meet the environment of the future through the environment of the present. No one can tell specifically what special types of speaking situations are going to confront him eventually. Not all situations stimulate the same patterns of response; hence, the acquisition by the pupil of basic indispensable habits and techniques of speaking, and an ability to interpret and apply them from situation to situation, is the real goal of instruction.

III. Speaking is both a tool and an art. As a tool for the many, adequacy in the exercise of the fundamental processes and basic techniques may be sufficient. As an art, adequacy in the exercise of these processes and techniques is the base from which the skill and technique of the professional speaker and the artistic performer evolve.

By adequacy, I mean a degree of proficiency which may be described as satisfactory, acceptable, normal; deficiencies are absent, minimum essentials are pres-

ent. Adequacy is thus a *stage of development* in the maturation and learning process which when attained satisfies the minimum requirements of speech as a tool and equips the individual to behave normally in a complex society which demands such behavior. This statement must not be interpreted to mean that the goal of the speech program is adequacy. Through continuation of the learning process at advanced levels, perfection may be approached or achieved dependent upon the capacity of the individual to respond at these higher levels. As the exercise of the basic processes and attributes is refined and perfected the individual matures into an artist. The standards of speech as a tool, therefore, must be recognized as minimum essentials but the standards of speech must be maintained as maximum essentials. To serve the needs of the many and the talents of the few, should be the objective of the modern educational program as a whole, and the goal of the speech program as a part of that whole.

IV. Though teaching methods may vary from teacher to teacher, class to class, and student to student, the following principles<sup>2</sup> should be basic to all methods:

1. Effective speech is more than a combination of separate attributes, qualities, or skills.
2. Speech and the speaker develop as a whole.
3. Any reaction of the speech mechanism is a unified response to a total situation of some kind. Any response of a part of the mechanism is made in relation to every other part and in terms of the whole.
4. The parts of the speech mechanism

respond in accordance with the nature, the structure, and the characteristics of the entire bodily mechanism.

5. Existing physical and feeling states in the bodily mechanism influence the functioning of the parts.

6. Learning begins with the acquisition of gross or general skills. Refined and specific skills evolve from gross or general skills through a process of individuation.

7. Speech habits once established cannot be easily or quickly supplanted. New and desirable habits are not acquired by suggestion alone. Each student must be sufficiently motivated to exert the maximum energy necessary to acquire them. When existent, this motivation occurs in the form of tensions toward specific goals. These tensions are aroused by a knowledge of a specific inadequacy and a strong desire to eliminate it in favor of a known and acceptable habit. The potential energy thus in readiness must be directed and controlled for learning to take place.

8. Learning occurs through *insight* in terms of immediate and remote, but specific goals. Insight develops through *maturation*. Immediate goals are stages in the maturation process which progressively lead to the remote and more complex goals. The optimum condition for learning exists when desirable tensions in terms of a specific and *attainable* goal in a speaking situation are set up within the student, accompanied by a clearly defined method for achieving the desired goal. Insight is the key to resolution of tension and approach to the goal, and should occur immediately if the goal is related to the level of maturation of the learner, if it is specific, if it is clearly understood, and if the method of reaching it is definite and known to the learner. If these conditions are met, a skill may be exercised

<sup>2</sup>Adapted from Raymond Holder Wheeler, *Readings in Psychology* (New York, 1930), in "The Individual and the Group: An Application of Eight Organismic Laws," pp. 3-22.



adequately with the first response of the learner. A new immediate goal in the series should then be presented which incorporates and reinforces the old in a similar or different problematic situation. By development of assignments in such a progressive series, integration becomes a part of the process. Complete skills are thus developed systematically in the shortest possible time with a minimum of energy.

In general, therefore, and in respect to the broader aspects of the program as applied to large numbers of unselected students, the teacher should endeavor to develop in each student: (1) a general facility in meeting the speaking situations, (2) at least adequacy in the fundamental processes of speech, and (3) as much skill as possible in the exercise of the basic techniques of effective speaking. It must be emphasized that the ultimate test of the development of a habit or a technique is whether the individual has absorbed it and made it his own. The teacher should endeavor to develop in each individual a style of speaking which is as natural and effective for *him* as possible. Otherwise, much harm may be done, many

students may not improve at all, and many may acquire artificialities which are a hindrance rather than a help. The teacher must realize that the student is being trained to speak outside the class room as well as in it, that speech has social utility as well as beauty, and that the average man in the average audience, untrained in appreciating the extreme niceties of speech, is the eventual critic.

In brief, then, the speech education program, because of the peculiar nature of speech, the conditions under which it occurs, and the factors inherent in and the principles governing its development, begins with the individual—his needs, abilities, and his immediate environment. Through systematic and progressive instruction it acquaints him with standards and gives him insight and knowledge as a basis for developing natural, normal habits of speaking. Thereby it aids him to develop a general facility in meeting speaking situations and stimulates him to acquire as much skill as his talent will permit in order that when speaking situations confront him in the future he may meet them normally and well.

## THE ROLE OF RIGOR IN THE TEACHING OF SPEECH

Donald C. Bryant

THE role of rigor in teaching is worth recurrent discussion no matter what course or subject we choose to consider. In the minds of persons not unwilling to be convinced, the suspicion is easily confirmable that throughout current American education, we are making the intellectual diet of our students blander all the time, and are requiring their educational aliment to be less and less well digested. In spite of the inheritance of academic worth which we in speech have received from our predecessors, the question of standards may be a little more pat for teachers of speech than we choose readily to realize. In the nature of things, we are peculiarly vulnerable to pressure and the consequent temptation toward laxity. A legend about us, and certain facts, warrant our attention.

Let us take up the legend first. Perhaps *popular assumption* would be a more exact term—*popular* both inside our schools and colleges and outside in the so-called practical, vocational world.

I sometimes needle my colleagues in psychology and business administration for offering, along with us in speech, the three or four "miracle" courses in the university—psychology, advertising, salesmanship, and public speaking. In each of these courses, it appears, the instructor, if he will, may reveal one of the "secrets" of success in the modern

world. Whatever ritualistic routines we prescribe as anterior requirements are generally accepted as the price of revelation, if they are not abnormally bothersome. Usually we are permitted a semester, the more-or-less normal measure of academic necessity, and sometimes even a year. In the end, however, the secret will be revealed with varying clarity (grades of A to D), or it will be withheld.

The important word for our present purpose is the word *revealed*. Revelation, as you know, is an act of grace. It cannot be earned; it may only be granted. Usually, of course, some sort of devotional preparation is presumed, but the preparatory liturgy has nothing to do with the appearance or withholding of the miracle. That is dependent entirely upon the will of the superior power.

I exaggerate, no doubt, with this metaphor. I suspect, nevertheless, that large numbers of our regular university students and their parents, as well as many of our colleagues, nourish expectations no less miraculous than hundreds of those adults who pay good money at so much a credit-hour for our evening classes in psychology, salesmanship, and speech.

The strenuous, persistent, critical practice in conscious accord with intellectually-grasped principle, which we profess to offer, seems to our students too often but respectable window-dressing. They have been led to suppose, initially and not unwillingly, that mere docile presence in a course in public speaking,

*Mr. Bryant (Ph.D., Cornell, 1937) is Professor of Speech and English at Washington University, where he is in charge of the courses in speech. This paper was presented to a Sectional Meeting on Methods of Teaching Speech at the Convention of the Speech Association of America in New York, December 28, 1950.*

or at worst the perfunctory performance of the externals of the speaking assignments, will open the way to the revelation. What do you suppose, for example, is the outlook of the frequent student who wishes permission to "audit" a course in public speaking, or fundamentals of speech, or the oral interpretation of literature? Or of the individual, generous enough to let you put *your* secret into fair competition with *others*, who asks: "Don't you think it's true that the secret of making a speech is what a teacher told General Eisenhower: 'Just imagine that your whole audience is sitting there in their underwear?'"

That is the legend of the mysterious secret; that the faith in revelation, in the miracle of painless parturition on the public platform. It may be on the decline, but I fail to detect any significant waning. It is not our legend, but it is heavy on our necks. We did not create it. The credit for that goes to the formula-artists, the mumbo-jumbo boys, the capital-letter, key-word crew, who litter the popular periodicals and fill our wastebaskets with hints of the serviceability of their success secrets. Without meaning to, however, we tacitly encourage the cult.

Anyone who is worth his withholding tax as a teacher will doubtless use many an *ad hoc*, off-the-cuff pedagogical device to get a specific instrumental result with a given class. He will not suppose, however, or let his students infer, that a pedagogical device is a principle of teaching or of rhetoric.

An occasional prominent recusant is not of much importance. Of our own common defections from the principles of reasonable rigor, therefore, let us speak. They are the *facts* which at the outset I contrasted with the *legend*. They *are* ours. Our courses, I fear, may

be treated too readily as snap or cinch courses, not because of what we prescribe at the outset in our syllabi, our textbooks, and our lectures, but because of what in the end we will settle for—not because of what we expect of our best students, but what we permit our worst students to get by without.

I think it bad, for example, even when I do it myself, to prescribe the prior preparation of a logical outline for a speech, but to settle in the end (reluctantly, no doubt, and with a reproachful remark on the side) for no outline at all, or for a pretty pattern of penmanship on the page, constructed after the fact. This we extenuate, of course, by observing that the live speech didn't turn out so badly to the casual ear after all. We should either *demand* no outline at all, though we will of course *recommend* one, which alternative with learners I deplore; or we should demonstrate our belief in the value of systematic thinking, of the outlining process and of its visible evidences, even at some inconvenience to ourselves.

I think it bad, even when I myself am guilty, to make the study of a textbook coordinate to the practice of speech-making, and then to settle in the end for a grade based on the delivered speeches, with no effective reference to the student's conscious mastery of the body of principle for which the textbook is prescribed. Perhaps this mode of treating textbook assignments would be defensible if we had the ability and the stamina in our judgment and criticism of speeches to require that the speeches show conscious application of the textbook principles. Usually we do not.

I think it bad, to cite another example of a similar order, in a course in the oral interpretation of literature, where preparation and practice or the

lack of them is plainly manifest in the quality of reading in class, to extenuate ignorance of language, for example, where knowledge was, as it usually is, in the student's power to advance.

I think it a serious defection from reasonable rigor in teaching speech in whatever course, even when I myself am the teacher, to conduct in class the drill which the students themselves should have done outside; to provide, oneself (without appreciable protest), the plain, factual information and the elementary thinking which our moderately able students should and could have equipped themselves with by way of preparation.

Ignorance, shallowness, and inexperience, the characteristic faults of the young, are not *per se* deplorable—in the young. It is our business, the business of all teachers, to correct or mitigate these faults. As in their classes in speech, and also in English composition, our students have the maximum opportunity to expose these faults, so there we have the maximum opportunity to correct them. Therefore I neither deplore nor resent in my students honest, natural ignorance and intellectual inexperience and fumbling. I expect these faults, and hence I am especially pleased when I find fewer than I had assumed.

Furthermore, I think it highly desirable to *appear* to assume more knowledge and intellectual acumen in my students than they are likely to possess. Conscious striving is of great importance, in courses in speech as much as in other courses. It is very difficult for anyone, much less the young, to strive rigorously for a degree of excellence which is not publicly expected of him, or to meet or excel standards of knowledge and accomplishment which are not kept steadily and seriously before him. Therefore it is usually undesirable to single

out for special commendation the student who knows what a reasonably good student might be expected to know, or who makes a sound, presentable speech free of common defects. This should be assumed as the norm, and the norm, I submit, should not carry special distinction.

Conversely, the demonstration of unwarranted ignorance or a quality of performance inferior to reasonable expectation should be accompanied by some palpable degree of discomfort. Our failure to be sufficiently severe upon the vapid, piffling, perfunctory, messy performance most often subverts the principles of rigor which should underlie our work. Our standards of highest excellence are probably rigorous enough, though we should frequently reinspect them. Usually we make it difficult enough for our students to rise to A's in our courses. Our fault is that we make it *too* difficult for them to sink to D's and F's.

I know there is strong and intelligent opinion against what I have been saying, and I respect it. It is right to encourage, wheedle, or force the maximum of accomplishment from the inferior as well as the able. If a general principle of building the "success-attitude" in our students by finding something to praise even in the worst performance is best for that end, perhaps the so-called positive approach should be universal. But I should prefer to class this idea among those I mentioned earlier as a useful *ad hoc* device which sometimes gets results but should not be trapped-out and permitted to pass for a principle of teaching speech. Our sense of the appalling limitations which lie heavy upon ordinary humanity naturally makes us put a quite unintended reading upon Sam Johnson's famous remark about women preaching: that they were like



dogs dancing on their hind legs; they couldn't be said to do it well, but it was remarkable that they did it at all. We let this attitude appear in our grades as well as in our consolatory comments. Notice, however, that Johnson said *remarkable*, not *commendable*.

In spite of the milk of human kindness which tinctures the veins of all teachers of speech, perhaps we need not forsake our right judgment so far as to suppose that because our student manages to keep himself afloat through the prescribed duration of a speech, he is therefore to be recorded in our class-book as C-worthy. It is right that the "Widow's Mite" should be honored in our hearts and in the Kingdom of Heaven, but we need not therefore conclude that it will go very far towards

the construction of a great cathedral on earth.

Regular attendance at class, and performance of our prescribed assignments punctually and with good will, bespeak estimable virtues. In themselves, however, they do not imply progress towards the ends we profess. Any teacher, if he wishes, can make his course sufficiently bothersome to tax the endurance of even the stoutest student. Let us not confuse a grade for effort, however, with a grade in public speaking.

If our central task is to help our students equip and set their minds in order, and to temper those equipped and ordered minds to the ends and demands of oral discourse—and I hold this to be the central task—we cannot afford in honesty to settle for less than genuine progress.

# CERTIFICATION OF SECONDARY SCHOOL TEACHERS OF SPEECH

Karl F. Robinson

THE following survey of certification requirements for secondary school teachers of speech was conducted by the writer as a member of the Secondary School Committee of the Speech Association of America. It was submitted to the Executive Council and accepted by this body at the annual convention held in Chicago in 1949. Since that time the requirements have been checked and this report represents current practice in so far as it can be determined as of this date.

## A SURVEY OF REQUIREMENTS FOR CERTIFICATION OF SECONDARY SCHOOL TEACHERS OF SPEECH

### *Alabama*

#### I. Teacher Certification for Secondary Schools—State Requirements\*

Standard requirements for a class B Secondary Professional Certificate.

### *Alaska*

Standard certificate for secondary schools.

### *Arizona*

Standard requirements for a Secondary Certificate.

### *Arkansas*

General State High School Certificate.

### *California*

Either a General Secondary School Credential or a Special Secondary Credential in Speech Arts authorizes the

holder to teach speech in secondary schools.

Requirements for the Special Secondary Credential in Speech Arts include the following:

A. A four year college course with a bachelor's degree.

B. 16 semester hours of work in the subject groups of English, science, social studies, and physical education.

C. 15 semester hours of professional work in Education including:

1. Course in aims, scope, and desirable outcomes of the elementary and the secondary school.
2. Directed teaching in some phase of speech arts (oral English, English dramatization, dramatics, etc.) 4 sem. hrs.
3. Methods courses in speech arts.
4. Other courses in education organized for the training of teachers.

D. A major in speech arts.

### *Colorado*

Standard certificate for secondary schools.

### *Connecticut*

Standard certificate for secondary schools. "Speech" is assigned to the certified teacher of English.

### *Delaware*

Standard certificate for secondary schools.

### *Florida*

Specialization requirements in subject field (speech) for a standard Graduate Certificate for secondary schools.

A. Speech—18 sem. hours.

Mr. Robinson (Ph.D. Northwestern, 1940) is Associate Professor and Chairman of the Department of Speech Education in the School of Speech at Northwestern University.

\*Wording applies to all states and territories.

B. Education—20 sem. hours.

C. Related Courses—12 sem. hours in English; 45 sem. hours in General Preparation Courses, distributed over 5 areas (The arts of Communication, Human Adjustment, the Biological and Physical Sciences and Mathematics, the Social Studies, Humanities and Applied Arts.)

*Georgia*

Standard certificate for secondary schools.

*Idaho*

Standard state high school certificate.

*Illinois*

Standard requirements for the Limited State High School certificate.

*Indiana*

Special certificate if offered but not required. Several levels of certification are available to the secondary school teacher of speech.

A. 60 sem. hours are required for a special license, where the applicant wishes to specialize in one area, such as speech, instead of meeting the regular requirements of qualifying in at least two areas. Special license is valid for teaching and supervising grades 1-12. All requirements for the Provisional Certificate in general education, professional education, and in the Comprehensive Area must be satisfied, and 20 additional semester hours must be earned in the particular teaching area in which the certificate is desired.

B. 40 sem. hours, are required for a regular license in the Comprehensive area.

C. 24 sem. hours are required for a regular license in a Restricted Area.

D. 18 sem. hours are required for a regular license in a Conditional area. The holder of a license in a conditional area must add three hours each year up to a total of 24 sem. hours. The holder

has then converted his conditional area into a restricted area.

E. Specific courses—2 sem. hours (minimum) in each of the following: Public Speaking, Discussion and debate, Acting, Stagecraft, Speech pathology, Production of correct speech sounds.

*Iowa*

Standard certification for a General High School Certificate.

*Kansas*

Standard certificate for secondary school. Speech is a part of the English preparation.

A. Speech—5 sem. hours.

B. Related Courses—15 sem. hours in English.

*Kentucky*

No special certificate. Standard High School certificate or the Provisional High School certificate.

*Louisiana*

Special requirements in field of speech for Standard High School certificate.

A. Speech—18 sem. hrs. Suggested courses—Speaking arts, public address, dramatics.

B. Education—18 hrs.

C. Psychology—3 sem. hrs. in educational psychology or principles of teaching.

D. Related Courses—12 sem. hrs. in English; 12 sem. hrs. in Social studies; 12 sem. hrs. in Science; 6 sem. hrs. in Mathematics; 8 sem. hrs. in Health and Physical Education

*Maine*

Standard certificate for secondary schools.

*Maryland*

Standard certificate for secondary schools.

*Massachusetts*

There is no certification of teachers in Massachusetts. Their selection is under local jurisdiction.

*Michigan*

Standard certification of State Secondary Provisional Certificate.

*Minnesota*

Standard requirements for the High School Standard General Certificate.

*Mississippi*

Standard certificate for secondary schools.

*Missouri*

Standard State High School Certificate.

*Montana*

Standard certificate for secondary schools.

*Nebraska*

Standard certificate for secondary schools.

*Nevada*

Standard certificate for secondary schools.

*New Hampshire*

Standard certificate for secondary schools.

*New Jersey*

Endorsement is given for Teaching Speech on the teacher's certificate. No special certificate issued.

A. For endorsement of Speech as a major field, 30 semester hours are required and must be distributed as follows:

Speech Fundamentals: anatomy, physiology, and hygiene of speech mechanisms, phonetics, and voice, 4-6 sem. hrs.

Public Speaking: discussion, argumentation, debate and parliamentary procedure, 2-4 sem. hours.

Oral Interpretation: oral reading, story telling, and choral speaking, 2-4 sem. hrs.

Dramatics: acting, directing, stagecraft, make-up, play production, pageantry, 2-6 sem. hrs.

Speech correction: theory and clinical practice, 4-6 sem. hrs.

Teaching Methods or Curriculum Materials in Speech, 2-6 sem. hrs.

Student Teaching, 2-6 sem. hrs.

B. For endorsement of Speech as a minor field, 18 semester hours are required in accordance with the minimum range as stated above.

C. Speech shall not be endorsed on a teacher's certificate as a divided minor teaching field.

*New Mexico*

Standard certificate for secondary schools.

*New York*

Certificate Valid for Teaching a Special Subject required, either a Provisional certificate or a Permanent certificate.

A. Baccalaureate degree or approved equivalent preparation.

B. 18 sem. hrs. in professional courses approved for public school teaching: Supervised student practice teaching including conference on teaching problems, 4-8 sem. hrs.

Teaching methods and materials in special subjects, 4-8 sem. hrs.

Psychology for teachers, 2-6 sem. hrs.

History, philosophy, problems and/or principles of education, 2-6 sem. hrs.

C. 36 sem. hrs. in Speech:

Speech fundamentals (including anatomy, physiology and hygiene of speech mechanism, phonetics as a tool in speech improvement and training of the speaking voice), 6-12 sem. hrs.

Public Speaking (including principles and practices of public speaking, discussion, argumentation, and debate, and parliamentary procedure), 6-10 sem. hrs.

Oral interpretation (including reading, storytelling, and choral speaking), 6-10 sem. hrs.

Dramatics (including fundamentals of acting, playwriting, play production,



pageantry and dramatization), 6-12 sem. hrs.

Speech Correction (including principles in speech correction and clinical practices), 4-10 sem. hrs.

D. Additional requirement: 12 sem. hrs. in appropriate English courses of college grade.

#### *North Carolina*

Standard certification for High School Teachers' Certificates. "... taught by the teacher who is certified in English."

#### *North Dakota*

Standard certificate for secondary schools.

#### *Ohio*

Provisional Special Certificate required

A. Speech—40 sem. hrs., 34 sem. hrs. well distributed over the following:

Speech Fundamentals

Interpretative Reading

Speech Correction and Voice

Dramatic Production

Special Methods in Teaching Speech

Public Speaking and Discussion (Including debates, extempore speaking, panel discussion, the oration, the persuasive speech, and the various original speech forms)

6 sem. hrs. to be selected from the fields designated above or from other collegiate speech courses.

B. Graduation from a four-year college course of a teacher-training institution, approved in the field of training for which certification is desired.

#### *Oklahoma*

Standard requirements for the Standard Life Certificate for High School.

A. Speech—6 sem. hrs. for 1 year certificate; 12 sem. hrs. for Life certificate.

B. Education—21 sem. hrs. for Life Certificate.

C. Related Courses—20 sem. hrs. in English, 6 sem. hrs. in Government and History, Course in Law and Agriculture.

#### *Oregon*

Standard certification for regular high school certificate.

#### *Pennsylvania*

Special certificate for the field of general speech required of all full time teachers of speech or oral English certified after June, 1949. Persons teaching part-time are required to have a Speech minor of 18 hrs. They may certify as English majors.

A. Speech—12 sem. hrs. for speech major; 9 sem. hrs. for speech minor.

Required Courses—Public Speaking, Methods of Teaching Speech in Secondary Schools, Voice and Articulation (only required of majors.)

Suggested courses—Discussion, Argumentation, Educational Radio.

B. Theatre—9 sem. hrs. for speech major; 6 sem. hrs. for speech minor.

Required courses—for majors—Oral Interpretation, Acting and Directing, Stagecraft.

C. Speech Improvement or correction—3 sem. hrs. for both major and minor.

Required course for majors—Speech Problems.

Suggested course—Phonetics; other speech correction courses.

Total hours for Speech majors—24 sem. hrs.

#### *Rhode Island*

Standard certificate for secondary schools.

#### *South Carolina*

Standard certificate for secondary schools.

#### *South Dakota*

Standard High School General certificate.

*Tennessee*

Special speech requirements for the state Professional Certificate to teach in secondary schools.

A. Speech—18 quarter hrs. Include Fundamentals of Speech, Dramatics, Public Speaking, Debating.

*Texas*

A Permanent Special Certificate in Expression (Speech) is offered but not required.

A. Speech—24 sem. hrs. Required course in Methods of Teaching Speech.

B. Education—6 sem. hrs.

C. Related courses—American Government—6 hrs. "Standard Degree."

*Utah*

State Secondary certificate (general).

*Vermont*

Standard requirements for High School Professional Probationary Certificate and High School Professional Standard Certificate.

*Virginia*

Standard requirements for state Collegiate Professional Certificate. "Endorsement in English is supposed to include speech teaching."

*Washington*

Standard certification for the Three-Year secondary Certificate.

*West Virginia*

Special requirements in field of speech for Standard First Class High School Certificate.

A. Speech—24 sem. hrs.

Required courses—Fundamentals of Speech, 2 sem. hrs.; Play Directing, 2 sem. hrs.; Debate and Argumentation, 2 sem. hrs.; Speech Correction, 2 sem. hrs.; Voice and Diction, 2 sem. hrs.

Suggested Electives—Acting, Oral Interpretation, Advanced Debating and Persuasion, Speech Pathology, Radio Dramatics, Theatre Arts, Dramatic Literature.

(Maximum—3 sem. hrs. in any one subject)

B. Education—20 sem. hrs.

C. Psychology—5 sem. hrs.

D Related Courses—10 sem. hrs. in English, 6 sem. hrs. in Science, 12 sem. hrs. in Social Studies.

*Wisconsin*

Standard certificate for secondary schools.

*Wyoming*

Regular state certificate in English includes the field of speech.

*University of Hawaii*

Certification requires 5 full years.

A. Speech—24 sem. hrs.

B. Education—58 sem hrs. in 5 years; 2 semesters training.

C. Psychology—11 sem. hrs.

D. Related Courses—14 sem. hrs. in English; 7 sem. hrs. in Sociology; 12 sem. hrs. in History and Government; 3 sem. hrs. in Music; 4 sem. hrs. in Health and Physical Education.

# THE TRAINING OF HIGH SCHOOL TEACHERS OF SPEECH

Maxine M. Trauernicht

COLLEGES engaged in the training of prospective teachers of speech are constantly concerned with improving the teacher-training program; they can learn much from examining the programs of other teacher-training institutions.

A survey completed in July, 1949, makes such examination possible. The purpose of the survey was to discover the type of training now being offered to the prospective teacher of speech. These questions were asked: (1) what are the speech requirements for graduation of speech teachers in training? (2) what is the nature of the methods courses, observation and student teaching? (3) what are the requirements for state certification of teachers of speech? Questionnaires were sent to 159 colleges and universities engaged in the training of teachers of speech and to the 48 state departments of public instruction. From the 159 colleges and universities 116 replies were received; all but seven states were represented. Forty-four state de-

partments of public instruction replied to the questionnaires. The data were tabulated; percentages were figured and summarized; and conclusions were formulated.

For answers to the first two questions information was obtained from the questionnaire designed for the teacher-training institutions. The data for the third question came from the questionnaire sent to the state departments of public instruction.

The findings on each of the three questions may be reported as follows:

## I. SPEECH REQUIREMENTS

Six questions concerning speech requirements were asked of the 159 teacher-training institutions; returns were received from 116.

### Question 1

Is a major in speech offered in your college? If so, what is the number of semester credit hours required for a major in speech? Is a minor in speech offered? If so, what is the number of semester credit hours required for a minor in speech?

Table I indicates the answer to the first part of the question.

TABLE I  
NUMBER AND PERCENTAGE OF 116 INSTITUTIONS OFFERING  
MAJORS AND MINORS IN SPEECH

	Number	Percentage
Offering a major	82	70.68
Not reporting a major	34	29.31
Offering a minor	82	70.68
Not reporting a minor	34	29.31

*Miss Trauernicht is an instructor of speech education and interpretation in the Department of Speech at the University of Nebraska. She supervises the teacher training program in speech at that university. This article was taken from Miss Trauernicht's study "The Training of Secondary Teachers of Speech."*

Although the number of colleges (82 or 70.68%) offering a major is the same as that offering a minor, certain colleges (7 or 6.0%) report a major in speech but do not report a minor, and certain colleges (9 or 7.75%) report a minor in speech but do not report a major. Possibly the institutions reporting a major and not a minor neglected to list the minor upon the assumption that offering a major implied offering a minor.

The greatest number of semester hours required for a major in speech is  $45\frac{1}{3}$  (the quarter-hour credit system transposed to semester hours) and the least is 20. The requirement in the greatest number of institutions reporting (23) is 30 semester hours for a major; the requirement in the second greatest number of institutions is 24 semester hours. The greatest number of semester hours required for a minor in speech is  $26\frac{2}{3}$  and the lowest requirement is 10. The requirement in the greatest number of institutions (30) is 18 semester hours for a

minor in speech; the next greatest number is 12 semester hours.

Eighty-six or 74.13% of the 116 institutions offer training in the teaching of speech in secondary schools. Eight or 6.89% offer speech teacher-training but not a major in speech.

#### Question 2

Are all prospective speech teachers required to pass a proficiency test of their own ability in speech?

Forty-six or 53.48% of the institutions require some type of speech proficiency test.

#### Question 3

Which of the courses listed are required for all high school speech teachers? How many hours are required for each?

The answers to this question are tabulated in Table II.

Fundamentals of Speech is required by more colleges than any other course. Oral Interpretation ranks second and

TABLE II  
NUMBER AND PERCENTAGE OF THE 86 SPEECH-TRAINING INSTITUTIONS REQUIRING THE  
VARIOUS COURSES FOR ALL HIGH SCHOOL SPEECH TEACHERS WITH THE  
AVERAGE NUMBER OF SEMESTER HOURS OF EACH COURSE

Course	Number of Institutions Requiring	Percentage Requiring	Average Number of Semester Hours
Fundamentals of Speech <sup>1</sup>	67	77.90	3.19
Oral Interpretation	49	56.96	3.24
Methods of Teaching Speech	42	48.83	2.60
Public Speaking	42	48.83	3.21
Practice Teaching in Speech	37	43.02	4.26
Speech Pathology and Correction	36	41.86	2.90
Play Production and Direction	36	41.86	3.41
Acting	23	26.74	2.88
Radio	23	26.74	2.90
Debate	23	26.74	2.59
Stagecraft	18	20.93	3.02
Observation of Teaching of Speech	17	19.76	2.86
Discussion	17	19.76	2.89
Phonetics	16	18.60	2.62
Voice Science	16	18.60	2.83
Basic Communications <sup>2</sup>	10	11.62	5.38
Speech for the Classroom Teacher	10	11.62	3.03
Psychology of Speech	9	10.40	3.00

<sup>1</sup> Embracing training in such skills as: Adjustment, Communicativeness, Bodily Action, Voice, Diction, Original Speaking, Reading Aloud, Listening, and Use of the Microphone.

<sup>2</sup> Reading, Writing, Speaking, Listening.



Methods of Teaching Speech, required by less than 50% of the colleges, ranks third.

#### Question 4

In what extra-curricular activities if any are high school speech teachers in training required to participate?

Twenty-five institutions or 29.76% answered that they do require participation in extra-curricular speech activities. Twenty-two of the 25 institutions require Dramatics and Play Production. Debate ranks second; 15 institutions require it.

#### Question 5

Are allied teaching fields in subjects other than speech required of the high school speech teacher? If so, how many? What seem to be the popular allied fields? What would you recommend as good allied fields for the high school speech teacher?

Sixty-three or 76.82% indicated that allied fields are required. Twenty-five institutions require one and 15 require two allied fields.

Tables III and IV show that English is the most popular and the most generally recommended allied field; Social Science ranks second.

#### Question 6

Are high school English teachers required to take Fundamentals of Speech/Methods of Teaching Speech?

Table V shows that 54% of the institutions reporting require Fundamentals of Speech of their prospective English

TABLE III

ALLIED FIELDS 89 INSTRUCTORS REPORTED TO BE MOST POPULAR<sup>3</sup>

Allied Field	Number of Times Reported as Being Most Popular
English	75
Social Science	48
History	16
Music	14
Language	11
Psychology	9

<sup>3</sup> Those numbers under 9 have been omitted from this report.

TABLE IV

ALLIED FIELDS 89 INSTRUCTORS RECOMMEND FOR SPEECH MAJORS<sup>4</sup>

Allied Field	Number of Instructors Recommending
English	81
Social Science	68
History	18
Psychology	12
Music	11
Language	10
Art	9

<sup>4</sup> Those numbers under 9 have been omitted from this report.

teachers; only 7% require Methods of Teaching Speech.

## II. METHODS COURSE, OBSERVATION, AND STUDENT TEACHING

Seven questions were asked concerning methods, observation, and student teaching in speech. The following results were obtained from the 116 colleges and universities mentioned in Part I of this report.

#### Question 1

In the methods courses for high school

TABLE V

NUMBER AND PERCENTAGE OF 92 INSTITUTIONS REQUIRING FUNDAMENTALS OR METHODS COURSES OF PROSPECTIVE ENGLISH TEACHERS

	Number of Schools	Percentage of Schools
Schools requiring Fundamentals	50	54.34
Schools not requiring Fundamentals	42	45.64
Schools requiring Methods	7	7.60
Schools not requiring Methods	85	92.39

TABLE VI

PHASES TAUGHT IN THE METHODS OF TEACHING SPEECH COURSE OF 70 INSTITUTIONS  
WITH NUMBER AND PERCENTAGE TEACHING THAT PHASE

Phase	Number Teaching	Per Cent Teaching
1. History of Speech Education	33	47.14
2. Objectives of Speech Education	65	92.85
3. Building Lesson Plans	56	80.00
4. Classroom Methods	63	90.00
5. Syllabus for Beginning Speech Course	41	58.57
Syllabus recommended by State Department of Public Instruction	8	11.42
6. Textbooks	61	87.14
7. Methods and Materials of Teaching:		
Fundamentals of Speech	65	92.85
Oral Interpretation	55	78.57
Public Speaking	53	75.71
Debate	51	72.85
Dramatics	54	77.01
Radio	30	42.85
Choral Speaking	21	30.00
Speech Correction	30	42.85
8. Direction of Extra-curricular Activities		
Plays	44	62.85
Contest Readers	31	44.28
Contest Speakers	39	55.71
Interschool Debate	38	54.28
9. Methods of Evaluating Public and Contest Performances	43	61.42
10. Methods of Integrating Speech with other Subjects	47	67.14

speech teachers which areas are considered?

Table VI lists the areas and the tabulated replies.

The areas called *Objectives of Speech Education* and *Methods and Materials of Teaching Fundamentals* are taught in almost all of the methods courses of the 70 institutions.

#### Question 2

Is the student teaching in speech done in a training high school under the control of your college or in the city high

schools or in a combination of the two?

Table VII shows that the most widely used plan provides student teaching in the city high schools.

#### Question 3

Approximately how many hours a week does the supervisor observe the student teacher?

The answers indicate that the average number of hours of observation each week is 3.39. A weekly observation of five hours is the most common practice; of 55 instructors 19 gave this reply.

TABLE VII

NUMBER AND PERCENTAGE OF 76 SPEECH TEACHER-TRAINING INSTITUTIONS OFFERING  
TRAINING IN ONE OR MORE TYPES OF HIGH SCHOOLS

Type of Training Situation	Number Using This Type	Percentage Using This Type
Training high school under control of the College	16	21.05
City High Schools	42	55.26
Combination of the above two	18	23.68

Question 4

Does the supervisor do any teaching of the high school classes? If so, approximately what proportion of the total time?

Thirty-eight or 58.46% of the 65 instructors replied "yes," and 26 or 40.00% replied "no." One of 1.53% answered, "it varies." Table VIII shows that the largest number teach from one-fourth to one-half of the time.

Question 5

Does each student speech teacher teach one hour a day for a semester; or one hour a day for . . . weeks; or other?

The answers reveal that the greatest percentage of institutions require student teaching one hour a day for a semester.

Because of indefinite answers, 22 institutions or 30.54% are not included in the above table.

Question 6

Is there a high school speech course (for student teachers to teach) in: Fundamentals, Basic Communications, Public Speaking, Debate, Dramatics, Oral Interpretation? Is the course required or elective? In what grade is the course taught?

Table X shows that Fundamentals of Speech is the course most often required—but only 22.72% of the institutions reporting require it. Dramatics is the elective course most often offered in the high schools.

As for the grades in which the courses are taught, the answers were varied and

TABLE VIII  
PROPORTION OF TOTAL TIME THE SUPERVISOR TEACHES THE HIGH SCHOOL  
SPEECH CLASS IN 58 INSTITUTIONS

Time	Number Indicating	Percentage Indicating
All	2	3.44
Three-fourths to all	3	5.17
From one-half to three-fourths	5	8.62
From one-fourth to one-half	14	24.13
Less than one-fourth	4	6.89
None	26	44.82
Unclear answers	4	6.89

TABLE IX  
NUMBER AND PERCENTAGE OF 72 SPEECH TEACHER-TRAINING INSTITUTIONS WHICH REQUIRE  
SPECIFIC HOURS AND WEEKS OF STUDENT TEACHING IN SPEECH

Requirement	Number of Institutions	Percentage of Institutions
One hour a day for a semester	20	27.77
One hour a day for 12-16 weeks	10	13.88
One hour a day for 6-11 weeks	18	25.00
One hour a day for less than 6 weeks	2	2.77

TABLE X  
NUMBER AND PERCENTAGE OF THE REQUIRED AND ELECTIVE CLASSES IN THE HIGH  
SCHOOLS OF 66 SPEECH TEACHER-TRAINING INSTITUTIONS

Course	Required		Elective	
	Number	Percentage	Number	Percentage
Fundamentals of Speech	15	22.72	25	37.87
Basic Communications	1	1.51	2	3.03
Public Speaking	9	13.63	23	34.81
Debate	4	6.06	17	25.75
Dramatics	7	10.60	32	48.48
Oral Interpretation	2	3.03	11	16.66

the grades distributed. As shown in Table XI, no one grade or combination of grades was indicated as being the most popular.

#### Question 7

What experience in directing extra-curricular activities is offered the student teacher of speech?

Table XII lists the percentages. Play direction offers the greatest percentages of opportunities for directing extra-curricular activities.

### III. REQUIREMENTS FOR STATE

#### CERTIFICATION OF TEACHERS OF SPEECH

Forty-four of the 48 state departments of public instruction returned the questionnaire sent to them. For a complete

answer to question 1, data for the four states which did not reply was obtained from another source<sup>5</sup> which gave information pertinent only to question 1.

#### Question 1

How many college hours in speech courses must the secondary school teacher have before he or she is permitted to teach a high school course in speech?

Table XIII gives the requirements by states.

Twelve states or 25.00% have no requirement of credit hours in speech for the speech teacher. Twenty states or 41.66% require 12 semester hours or more of speech. Ten states or 20.83% require a minor in speech for certification. Only one state (California) requires a major in speech for certification.

TABLE XI

THE GRADES AND NUMBER OF SCHOOLS FOR EACH IN WHICH THE SIX SPEECH CLASSES ARE TAUGHT IN THE HIGH SCHOOLS OF 66 SPEECH TEACHER-TRAINING INSTITUTIONS

Grades	Fundamentals	Basic Communications	Public Speaking	Debate	Dramatics	Oral Interpretation
7-9	1					
9	2					
10	3		1			
11	2		1		2	
12					3	
9-10	1		1			
9-10-11	1	1	1			
9-10-11-12	3	1	3	3	6	1
10-11	1		1	1	1	
10-11-12	2		1	2	2	1
11-12	3	1	1	2	4	2

TABLE XII

NUMBER AND PERCENTAGE OF 68 INSTITUTIONS OFFERING EXTRA-CURRICULAR DIRECTION OPPORTUNITY IN THE SPECIFIC FIELDS—RANKED IN ORDER ACCORDING TO THE NUMBER INDICATING

Extra-curricular Activity	Number Offering	Percentage Offering
One-Act Plays	55	83.85
Class Plays	53	77.94
Interpretative Reading	51	75.00
Debate	49	72.05
Extemporaneous Speaking	44	64.70
Discussion	37	54.41
Radio	37	54.41
Original Oratory	35	51.47
Poetry Reading	32	47.05
Contest Plays	23	33.85
Choral Speaking	16	23.52



TABLE XIII

THE SEMESTER HOURS IN SPEECH REQUIRED IN ORDER TO TEACH SPEECH IN THE  
SECONDARY SCHOOLS OF EACH OF THE STATES

State	Requirement
1. Alabama	18 semester hours
2. Arizona	15 semester hours
3. Arkansas	1 or 2 speech courses
4. California	A major in speech
5. Colorado	College preparation
56. Connecticut	15 semester hours
7. Delaware	None
8. Florida	18 semester hours
59. Georgia	Same as for other subjects
10. Idaho	15 semester hours
11. Illinois	16 semester hours
12. Indiana	24 semester hours
13. Iowa	10 semester hours
14. Kansas	Class C—3 semester hours Class A & B—5 semester hours
15. Kentucky	12 semester hours
16. Louisiana	9 semester hours
17. Maine	None
18. Maryland	None
519. Massachusetts	Only local requirement
20. Michigan	15 semester hours
21. Minnesota	None
22. Mississippi	18 quarter hours
23. Missouri	8 semester hours
24. Montana	45 quarter hours in larger systems
25. Nebraska	6 semester hours
26. Nevada	None
27. New Hampshire	None
28. New Jersey	18 semester hours
29. New Mexico	10 semester hours
30. New York	36 semester hours
31. North Carolina	24 semester hours in English
32. North Dakota	Major or minor in speech
33. Ohio	15 semester hours
34. Oklahoma	6 semester hours
535. Oregon	None
36. Pennsylvania	18 semester hours
37. Rhode Island	None
38. South Carolina	None
39. South Dakota	Left item blank
40. Tennessee	18 quarter hours
41. Texas	6 semester hours
42. Utah	12 semester hours
43. Vermont	None
44. Virginia	6 semester hours
45. Washington	None
46. West Virginia	18 semester hours
47. Wisconsin	15 semester hours
48. Wyoming	22½ quarter hours

<sup>5</sup> John Healy "The Status of Speech Education in Nebraska," M.A. Thesis, University of Nebraska, 1949, p. 23.

### Question 2

Are specific courses required in speech?

Twenty-two states or 50% (of the 44 replies) indicated that they require no specific courses.

### Question 3

Must the teacher meet a certification

requirement before he or she is allowed to direct extra-curricular speech activities?

Five states or 11.36% have some type of certification requirement. Two states reported that the teacher must have regular certification.

## Question 4

Is a speech proficiency requirement made for teachers of speech?

Thirty states or 68.18% have no speech proficiency requirement. Two states or 4.54% reveal a requirement of speech proficiency. Twelve states or 27.27% did not answer the question.

## CONCLUSIONS

From the data compiled in this study, several conclusions may be drawn as of 1949:

1. Of 116 institutions reporting, 70.68% offer a major in speech.
2. For a major in speech 30 semester hours in speech are required by the greatest number of institutions and 18 semester hours in speech are required for a minor by the greatest number of institutions.
3. Eighty-six or 74.13% of the 116 institutions offer training in the teaching of speech in secondary schools.
4. Some type of speech proficiency test for prospective speech teachers is required in 53.48% of the institutions.
5. The courses most often required for a speech major are Fundamentals of Speech and Oral Interpretation.
6. Only 29.76% of the institutions require participation in extra-curricular speech activities by the prospective teachers of speech. Dramatics and play production are most often required.
7. 76.82% indicated that allied fields are required. English is the most popular allied field.
8. Although many teachers of English teach speech classes and direct speech activities, only 54.34% of the institutions reporting require Fundamentals of Speech of their prospective English teachers. Only 7.60% require Meth-

ods of Teaching Speech of their prospective teachers of English.

9. Since the Methods course is important to prospective teachers of speech, its subject matter should be noted. By rank order of the number of schools including the topic, the phases covered are Objectives in Speech Education and Teaching Methods for Fundamentals (both by 92%), Classroom Methods, Textbooks, Lesson Plans, Oral Interpretation Methods, Dramatics Methods, Public Speaking Methods, Debate Methods, Integration of Speech, Direction of Plays, Evaluating Public and Contest Performances, Syllabus for Beginning Speech, Contest Speaker Direction.

10. For the most part, student teaching is done in the city schools; 55.26% of the colleges so indicated. Only 21.05% offer teacher-training in training high schools under control of the college. The plan of student teaching one hour a day for a semester is most frequent.

11. Twenty-five per cent of the state departments of public instruction have no requirement of college hours in speech for speech teachers; 41.66% require twelve semester hours or more of speech. Of the states reporting, 18.18% have some requirement of specific courses.

12. Only 11.36% of the states have a certification requirement before the teacher is allowed to direct extra-curricular speech activities.

13. In 68.18% of the states no speech proficiency requirement is made for speech teachers.

The common practices are not necessarily the best, and new practices are not likely to be put into use immediately; but the information given here should be of interest to anyone establishing or improving a program for the training of high school teachers of speech.

## WHY TEACH SPEECH IN THE ELEMENTARY SCHOOL?

John J. Pruis

AN examination of the modern history of the field of speech education reveals a relatively recent development of interest in general speech training at the elementary school level. The early issues of *The Quarterly Journal of Speech* (first published under the titles *The Quarterly Journal of Public Speaking* and *The Quarterly Journal of Speech Education*) contained very few articles which were related to the training and improvement of the normal speech abilities of elementary school children. Research in the area of elementary school speech programs was unheard of until the late 1920's, and even now there are less than a dozen reported researches in this area which have been conducted by persons in the field of speech. This does not mean, however, that there is a lack of interest today in speech training at the elementary school level. There are at present many evidences of increasing attention to this phase of speech education. The appearance of this new journal, *The Speech Teacher*, is a very positive and a very encouraging indication of this widened interest. It is not only a sign that the need for a professional journal of this type has been demonstrated, but it is also significant that this journal has been planned, from the outset, to include materials with the problems of teaching speech at all levels of instruction, including the elementary school.

Since general speech training in the

elementary school is a relatively new area, it is appropriate that, with this inaugural issue of *The Speech Teacher*, some space be given to a discussion of the major reasons for teaching speech at this early level. It is important that those who work in this field understand the principles which underlie such training. Through setting forth these principles, it is hoped that this statement will point up the significance of speech training in the elementary school curriculum.

Recent research conducted by the writer, covering the general literature of the field of education, the literature of elementary education, and the literature of speech education, revealed six major concepts concerning the importance of general speech training in the elementary school curriculum. They are: (1) ability in communication has become a major goal of the educational process; (2) communication is a skill which is necessary to the continuance of our democratic form of government; (3) the personal speech habits of the child greatly affect his personal adjustment in school; (4) ability in speaking facilitates growth in reading and writing; (5) language is spoken in everyday life far more often than it is written or read; and (6) speech activities can be utilized effectively in many subject-matter areas. Each of these will be discussed below.

### ABILITY IN COMMUNICATION

#### A MAJOR GOAL

Several writers in the field of elementary education have indicated that one

Mr. Pruis (Ph.D., Northwestern University) is an Instructor in English and Speech in Iowa State Teachers College.

of the major tasks of education is to provide training and practice in the skills of oral communication. Washburne wrote: "To foster and facilitate effective communication is one of the basic functions of education."<sup>1</sup> Another writer who supports this contention is Otto. He indicated that "a mastery of the various arts of using one's own language is the most universal of all educational objectives."<sup>2</sup>

Education today is social in character as well as academic. That is, in addition to a concern for the various bodies of subject matter which must be mastered by the child, the school is also interested in the practical application of this newly-acquired information and the new-found skills into the child's everyday existence. Thus, the concepts or ideas which the child learns in social studies class, for example, take on new significance. They are no longer mere facts or data which are to be parroted back on a test or in a recitation period, but they become the child's tools for living. They become knowledge which can be put to use. It is no longer enough simply to know a list of facts, memorized by rote learning. Today the school believes that the pupil should be able to use these facts in understanding or explaining his environment. The child's ability to communicate to others what he has learned has become the goal.

When he enters school, the child possesses only one means of communication, the spoken word, and this form will continue to be the one he will use most frequently for the rest of his life. As such, the skill of speaking deserves guidance and help in the school's program.

<sup>1</sup> Carleton Washburne, *A Living Philosophy of Education* (New York, 1940), p. 199.

<sup>2</sup> Henry J. Otto, *Principles of Elementary Education* (New York, 1949), p. 115.

#### COMMUNICATION SKILLS NECESSARY TO DEMOCRATIC FORM OF GOVERNMENT

It is commonly agreed that the school has, as one of its responsibilities, the task of providing our society with an educated public; a public which will be able to perform its many duties as citizens of a democracy. Those of us who are teachers accept this responsibility willingly. We understand the nature of our democratic form of government as one which derives its power from the consent of the governed. It is this "consent of the governed" that becomes increasingly important as we consider the role of speech training in the school. Such consent, of course, can really be determined only by the use of the ballot box. The results of any election indicate exactly the wishes of those who voted. As it works out in practical life, however, our public administrators and lawmakers do not wait for election day to discover what the public has been thinking. On the contrary, citizens are constantly urged to express their views regarding the many problems faced by the government, not only locally, but on the state and national levels as well. In this way the popular sentiment becomes evident, and the public officers, to one degree or another, act with this in mind.

In contradiction to the criticisms of those who do not believe in our form of democracy, public opinion and public discussion are important forces in the conduct of our government. It is the duty of the school to prepare its pupils for active and intelligent participation in such discussions. Children must be given opportunities early in their school careers to discuss the problems which they face. They must be helped to discover the best means of dealing with such problems. Instead of trying to accomplish this only through



isolated classes in civics and citizenship, every classroom should provide regular opportunities for actual participation in group discussion and in class and club meetings. In this way the children will learn about democracy by participating in it, and they will develop the ability to take an active part in this phase of the democratic process.

PERSONAL SPEECH HABITS OF THE CHILD  
GREATLY AFFECT HIS PERSONAL  
ADJUSTMENT IN SCHOOL

Educational thought today is characterized by one major consideration—its emphasis upon the individual. Even though we practice what may be called mass education, at every turn we are cautioned against losing sight of the individual child. That is as it should be. Our entire society is based upon the concept of the worth of the individual, and the school should foster this idea through its caring for the child's educational needs. When the importance of the individual child is fully realized, one fact becomes evident: the personal adjustment of that child to the various phases of his everyday life becomes extremely important. His relationships with his classmates, his parents and teachers, and his awareness of his own capabilities and limitations are vital aspects of his adjustment. It is in these areas that the speech habits of this child begin to influence his adjustment. The effect of a speech defect such as stuttering may be intense and dramatic. These possibilities have been discussed frequently elsewhere. But what about the effects of so-called normal speech patterns? The child who talks very quietly all of the time is seldom popular with his peers, and is almost never chosen as a leader. The youngster who has a very limited vocabulary suffers the same fate. On the other hand, the boy

or girl who has a large vocabulary and who can use his or her voice effectively in all communicative situations will be one of the "natural leaders" in the group. A pertinent comment is offered by Trabue:

The language one uses is probably the basis upon which his general culture and personality are judged more often than any other single index. What one says and his way of saying it are interpreted almost universally as indicative of the kind of person he is.<sup>3</sup>

Certainly the school should respond to such a statement by providing the child with training in this skill which can exert such a profound influence on his entire life.

ABILITY IN SPEAKING FACILITATES  
GROWTH IN READING AND WRITING

The language arts of reading, writing, speaking, and listening are commonly regarded as one of the most important areas of the elementary school curriculum. Command of the language is considered to be fundamental to the progress of a child's formal education. It is understandable then, that a great deal of research has been conducted in this area. An overwhelming proportion of this research has been done in reading and writing. These two language skills have been the focus of hundreds of research studies. Speaking and listening, however, have not benefited in this way. Nevertheless, there are many reading and language authorities who are beginning to recognize the importance of the ability to speak as a prerequisite to normal growth in learning to read and write. Many of them suggest that the kind of thinking which the child does as he speaks is the same kind of thinking which he must do as he writes;

<sup>3</sup> M. R. Trabue, "Introduction," *Teaching Language in the Elementary School*, Forty-third Yearbook of the National Society for the Study of Education (Dept. of Education, University of Chicago, 1944), p. 1.

hence, the oral pattern should be established thoroughly before much effort is spent on the written skill. McKee writes: "All this means that instruction in oral expression is basic to instruction in written expression at all grade levels. . . . It also means that *definite* teaching of oral expression may well begin in the kindergarten."<sup>4</sup>

The relationship between speaking and reading has been developed similarly by some. McCarthy describes spoken language as the primary form of language, while reading and writing are called secondary forms.<sup>5</sup> And Hildreth believes that "learning to read successfully is dependent upon speech and language development, the ability to express ideas in reasonably correct sentences. . . ."<sup>6</sup> All who have written about the relationships between the language arts have indicated the importance of ability in the oral use of language as a necessity for successful learning of the other language skills. This constitutes very substantial support for a program of general speech training in the elementary school.

#### LANGUAGE IS SPOKEN MORE OFTEN THAN IT IS WRITTEN OR READ

In everyday life we find a preponderance of oral expression. Persons do read newspapers, magazines, and books, and they write in the form of letters, notes, and so on. Nevertheless, these forms of language expression do not begin to approach the oral uses of language in the average person's daily life. Estimates vary on the percentage of language uses which are oral, but one writer reported

that from 90 to 95 per cent of the language activities of the typical adult are oral.<sup>7</sup> The National Council of Teachers of English, in their 1938 report, *An Experience Curriculum in English*, said: "Throughout life, occasions for speaking are more frequent than those for writing, more varied in type, often more important, and in many ways more difficult to meet."<sup>8</sup>

In spite of the evidence which reveals the greater use of language in oral expression, there are indications that the school has not recognized this fact. There are several reports of the incongruous distribution of time devoted to the language skills in the classroom. One study reported that only 30 per cent of the English lessons in the elementary and secondary schools of Wisconsin dealt with oral English.<sup>9</sup> Another reported that less than one-third of New York schools were giving training in the ordinary oral language experiences of everyday life.<sup>10</sup> These are but two reports, and some believe that the figures would be even lower if a nation-wide survey would be taken. In any case, such disproportionate time allotments, in view of our knowledge of the uses of language in everyday life, indicate a need for much greater emphasis upon training in speaking in the elementary school.

#### SPEECH ACTIVITIES CAN BE UTILIZED EFFECTIVELY

Speech is a tool. Through its use the child can implement his knowledge and

<sup>4</sup> Paul McKee, "An Adequate Program in the Language Arts," *ibid.*, p. 29.

<sup>5</sup> Dorothea McCarthy, *Manual of Child Psychology*, ed by L. Carmichael (New York, 1946), p. 568.

<sup>6</sup> Gertrude Hildreth, *Learning the Three R's*, (Minneapolis, Educational Publishers, 1947), p. 28.

<sup>7</sup> Harry A. Greene, "English—Language, Grammar, and Composition," *Encyclopedia of Educational Research* (New York, 1950), p. 387.

<sup>8</sup> National Council of Teachers of English, *An Experience Curriculum in English* (New York, 1935), p. 136.

<sup>9</sup> Clifford Archer, "English Composition," *Review of Educational Research*, XIX (April, 1949), p. 136.

<sup>10</sup> Dora V. Smith, "Teaching of English in Elementary Schools," *The Changing Elementary School*, Leo J. Brueckner, et al. (New York, 1939), p. 360.

his ideas. The facts of history or geography, the broad concepts of the social studies, the items found in current events become meaningful and useful only when the child can re-phrase or re-cast them into a construct which helps him to understand his own environment just a little better than he did before. There is no area in the school curriculum which does not utilize speech in one way or another. Rigney has called speech the "common denominator of all major curricular experiences."<sup>11</sup> This is true for teacher and pupil alike. There are several speech activities which greatly enhance the learning process when they are used properly. The dramatization of a history lesson is not merely an exercise in dramatizing a certain event, but it is also an intensifying of the historical event itself in the child's mind! Choral speaking is an integral part of any well-rounded study of literature in the elementary school. It is almost impossible to conceive of a social studies unit which does not include discussions and oral reports. One could continue to go through the entire curriculum in this

manner, and in each case it would be found that speech activities can contribute materially to the formation of a worth-while program of instruction.

#### CONCLUSION

On the basis of these statements, there can be little doubt concerning the desirability of a program of general speech training in the elementary school. It is not only desirable, it is necessary. The ability to speak is of such importance to the child, both now and later in his adult life, that its development must not be left to chance. Definite provisions should be made for a planned speech program, beginning in the Kindergarten and continuing on through the entire school system. Time should be allowed in the classroom schedule for direct teaching of the speech skills as the need for such training arises. In addition, the various speech activities should be utilized in all areas of the curriculum, not in the language arts program alone. If the elementary school is to be successful in its task of providing the child with a sound beginning in both his educational career and in his personal life, careful and consistent attention *must* be given to the development of his speech abilities.

<sup>11</sup> C. Agnes Rigney, "Speech, A Tool for Integration in the Curriculum," *The Role of Speech in the Elementary School* (Washington, D. C., National Education Association, 1947), p. 22.

## EXPERIMENTING IN DEBATE

Alice Donaldson

THIS paper is an evaluation of the debate program used by the schools in the East Central District of the Missouri High School Debating League. The present method, which was adopted as an experiment, has as its goal "purposeful debating." After a four season trial period, letters asking for an appraisal of the plan were sent to coaches and teachers. Eighteen (81%) replied. Nine favored the existing plan. Seven recognized good and bad points. Two were completely opposed. Ten offered suggestions for improvement.

### THE PRESENT PROGRAM

The East Central District of the Missouri High School Debating League comprises approximately seventeen schools located in St. Louis and in St. Louis County. The District selects the two top teams to compete in the state contest at Columbia, Missouri. Prior to the present program the season consisted of a few practice debates and then a single tournament to select the winning teams. Coaches became dissatisfied with this arrangement for several reasons: 1. The single tournament was exhausting in its length; 2. Little time existed to work for improvement; 3. The single time of presentation did not seem to justify the necessary preparation; 4. None of the debating involved speaking before audiences. Thus, the coaches decided to try a new plan—a combination round-robin and tournament.

*Miss Donaldson (M.A., University of Missouri) is an Instructor in English and Speech in the Clayton, Missouri, High School.*

They divide the District geographically into two or three sections, depending upon the exact number of schools participating during the given year. Each school in a particular area meets all of the other affirmative and negative teams in its division. Each debate is held before a social science or English class in a neutral school. For example, the affirmative and negative teams of school X compete with the teams of school Y before classroom audiences in school Z. The host school takes the initiative in arranging for the debates. At the beginning of the season a schedule is set up to prevent conflicts. For example, school Z is to be host to schools Y and X during the week of January 23-27. The teacher of the class serves as judge. The District uses a uniform ballot which mentions points which may aid in judging such as delivery, adaptation of case, and refutation. At the end of a debate, the teacher-judge announces his decision and frequently gives extended criticism to the debaters. The coach at the school mails the ballots for the two debates to the District Director. The season covers a six to eight week period. Divisions must break any ties for first or second places. Usually a second set of debates is held between the two schools; and if necessary, the determining factor is speaker ratings. Following the round-robin, the coaches meet with the District Director to arrange for a tournament composed of the two top teams from each section. Three judges serve at each of the debates in the tournament. The participating schools pay an entrance fee to cover the expenses of



the judges. The first and second place teams represent the District in the State contest.

The aim of the present program is "purposeful debating." The coaches hoped that it might accomplish its objective for: 1. The final tournament would not be overly long; 2. The extended time of the season would allow a period for improvement; 3. Increased times of presentation would justify time and effort; 4. The debaters would have the experience of speaking before audiences; 5. The debates should be a learning situation for the classes.

#### RESULTS OF SURVEY

For

The most popular part of the new program is the presence of audiences. In discussing this point, the coaches pointed out that not only did the debaters face the problem of learning to talk before people, but they had actual experiences before a *variety* of audiences. They learned to adapt speeches to the listeners and had to limit any excessive formality. They learned to be sensitive to audience reaction; they recognized the desirability of having a pleasant manner; they realized the importance of sincerity, honesty, and tolerance; and they saw the advantage of having a good sense of humor. One coach called attention to a slightly different value by saying that the debaters could have a feeling of accomplishment in enlightening the auditors even though they may have lost the judge's decision.

The second best-liked feature of the present plan is the value of the debate to the listeners. Classroom teachers were particularly interested. The following phrases are representative of their comments: "my classes were very thrilled to have had this privilege," "many students

in our schools have been able to learn more about debating," "this situation is very beneficial to the listening classes as it whets their curiosity, their interest in the subject, and their interest in public speaking and debating," and "I enjoyed it very much, and from the comments of the students, they derived a lot." Writing in more detail, another teacher said, "My classes were not only interested in debate as a result of this program but were awakened to a very pertinent problem. The very methods of thinking in debate, too, are new to youngsters—hearing them helps them toward a new approach to a problem." One coach reported that in the social science and English departments of her school eight teachers had debates in their classes this year, and four others who requested them had to be turned down. Both coaches and teachers emphasized that interest was taken by students who would not have listened after school or on Saturdays. Certainly, as one coach said, "If the team deals with a worthwhile topic in a constructive manner, and if the neutral classroom teacher prepares the class, the debate is a valuable classroom learning situation."

In addition to the benefits received by both the debaters and the classes, coaches and teachers listed several other reasons favoring the plan: 1. Students had an incentive to improve during the season; 2. They were as anxious to win approval from the audiences as they were the judges; 3. They became familiar with school activities elsewhere in the city and county; 4. Student managers who arranged the debates gained a great deal of experience in planning; 5. Acting as hosts was broadening; 6. The plan avoids conflict with other activities. Thus a host of arguments speak in favor of the present plan.

*Against*

Just as the audience is the best-liked portion of the new method, it is the chief target for criticism. The fault-finding, however, centers around mechanical details. Smaller schools had difficulty in arranging for audiences. Frequently students had to listen to several debates on the same topic. One of the teachers expressed this problem when he said, "One of my classes acted as audience three times and while some students were alert to the differences in argument and technique the majority were bored by the end of the first speech in the second debate." Some schools found that the debates lasted longer than the regular class period, and debaters had to give their constructive speeches before one class and the rebuttal speeches before another. In these instances, the listeners were not an asset to good debating.

Host schools found the problem of arranging a day and an hour difficult. The initial task of contacting the other coaches was not simple. Most schools will not call a teacher who is in class to the telephone. Finding the most convenient time for eight debaters, two coaches, two chairmen, two timekeepers, two teachers of classes, and two hosts or hostesses was not easy. Winter weather with hazardous driving conditions occasionally meant that the arrangements must be made again.

Another difficulty in the present plan is the missing of school time by the debaters. The students suffer academically when the same classes are missed repeatedly. Despite the geographical arrangement of the sections, some schools had to allow as much as an hour to travel to the host school; for one debate the students may miss three hours of a school day. Apparently the success of

the new program depends upon a recognition and correction of the faults.

*Suggestions*

Seeing imperfections in the present plan, some of the coaches and teachers offered suggestions for improvement. One coach who was completely opposed to the new method argued in favor of tournaments. He believed that having one set of judges for all of the debates gives a more consistent pattern of results. The tournament gets the work over quickly and prevents the inconvenience of traveling to other schools. He offered the plan used by the Catholic schools of the area as a pattern. They have two preliminary tournaments and a final tournament. Only the top four schools compete in the finals, and three to five judges hear each debate. Since this plan does not provide for audiences, he suggested that the minor debaters be required to attend finals.

Classroom teachers had three suggestions. One who was concerned over the inattentiveness of the audiences suggested asking for volunteers rather than forcing entire groups to listen. Another teacher suggested that the classes always be prepared for hearing the debate. Still another asked for complete criticism sheets on which the teacher could score the debaters. This teacher suggested that these sheets be given to the competing coaches after the debates.

The most frequently made suggestion requested that the number of round-robin debates be reduced. Three or four was suggested as a practical number for maximum benefit to debaters and audiences. These suggestions mark the way for improvement in the program.

**CONCLUSIONS**

Apparently the experimental program of round-robin debates climaxed by a

tournament has been successful, and its continuation is favored. The immediate problem before the coaches of the District is to seek to eliminate as many of the faults as possible—to consider the difficulties of smaller schools who serve as hosts, to simplify the mechanical de-

tails of arrangements, and to reduce the many hours of absences from school. Perhaps the suggestion of reducing the number of round-robin debates to three or four is the answer which may result in a better experiment for "purposeful debating."

# THE DRAMA FESTIVAL AS A COMMUNITY SERVICE

Georgiana von Tornow

**P**UBLIC school teachers of speech and directors of plays are well aware of the values of drama festivals in stimulating their students' interest in speech improvement and personality development. Frequently, however, they are located in areas where no such festivals are held. If colleges could be persuaded to promote drama festivals for junior and senior high school groups in areas which have no such festivals they would greatly enlarge their own opportunities for community service.

When the need for a festival for our section of the state was recognized by a speech teacher in one of our leading high schools a few years ago she promptly organized one at her school. Everyone was enthusiastic for the first year or two, but interest lagged and attendance dwindled as time went on. The last year that festival was held I served as critic judge for the occasion. In attempting to evaluate the festival and to discover the reasons for the small attendance two facts became clear: first, the school was not centrally located for its prospective audience; second, those who were present believed that a high school did not offer sufficient prestige to attract high school groups generally. In other words, we concluded that drama festivals require both centralized locations and outside sponsorships.

Although these reasons tended to explain a lack of success for one particular festival, the conclusion must not be

drawn that centralized location and outside sponsorship are the solution to all festival problems. One swallow does not make a summer. Not all successful festivals are held in ideal locations, and some good ones are sponsored by the high schools. We must look further in making our judgments and realize that there must be other features in any program which make attendance irresistible. The problem has similarities to the fundamental one which confronts the professional New York theatre today. The program presented must be worth the time and effort the audience puts forth to attend the performance. Walter Kerr, drama critic of *The Commonwealth*, states:

Availability is not everything; it is as likely to produce indifference as not. Audiences like to have to cross the Thames and splash through mudholes to get where they really want to go; it is a part of the excitement. The only thing that really matters to the health of an entertainment enterprise is whether or not audiences like what is being presented to them.

The strength of attraction, then, of a drama festival depends upon the program planned for the entertainment and instruction of the participants. Care must be taken to select items for the program that the students and teachers will decide are enjoyable and profitable. Adult judgments concerning what students like and what they ought to see are, after all, only one set of criteria.

For many reasons, the ideal sponsoring group within the college is the college dramatic club. Members of the dramatic club, in many cases, are themselves graduates of high schools in the area. They

*Miss von Tornow (Ph.D., Cornell) is an Assistant Professor of Speech in the State Teachers College at Fredonia, New York.*



have first-hand knowledge of the conditions under which high school dramatic clubs operate. They know what students enjoy and what they want to learn, and they take pride in playing host to visiting groups and in making the facilities of the college available to community groups.

The college itself, through sponsoring a drama festival, has a wonderful opportunity to make its work known to the community and outlying areas through the boys and girls who visit the campus. They sleep in the college dormitories, eat in the college cafeteria, and participate in college assemblies. Colleges entertain athletic teams, debating societies, and glee clubs. Why not dramatic groups? Some colleges do not appreciate the fact that there are literary-minded students who are interested primarily in theatre work as an outside activity. Their talents tend toward brains rather than brawn. Moreover, show them the intricacies of a lighting switchboard or a first class production of a good play, and you have won their interest and respect and are soon old friends.

When I came back from the high school festival mentioned at the beginning of this article, I discussed drama festivals with our President and won his enthusiastic support for the idea of our holding a festival the following spring. Having gained his cooperation, I then felt free to present the matter to our dramatic club for its consideration. Our members liked the plan because they saw in the project an extension of the activities and usefulness of their own dramatic club through assisting and encouraging the work of high school societies. A vote in favor of undertaking a festival was carried and the organizational work was referred to the Executive Board of the club. It was a wise decision to leave the set-up of the festi-

val organization in the hands of the Executive Board because our Board comprises the nucleus of a festival organization. The Board is made up of the officers and the chairmen of our working committees: staging, lighting, costumes, properties, make-up, casting, program, house and tickets, radio, assembly commission, and publicity. The Board decided to initiate a special organization of committees for the festival, paralleling the club organization. The chairman of each standing committee appointed some one other than himself as festival chairman for that committee. For example, the chairman of the standing committee on staging appointed one of his committee as chairman of staging for the festival. A senior, not a member of the Board, was elected chairman for the festival and accepted the office with the understanding that she could appoint a co-chairman. Since that time the same procedure has been followed. A co-chairmanship for the drama festival has worked out well, even though in general policy co-chairmanships are not always advisable. In this instance, the co-chairmen supplement each other. One somehow seems to remember what the other may have forgotten. Under the direction of the chairmen, committees as needed are appointed from the club at large. These included typing, correspondence, housing, catering, reception, information, and entertainment. Since the first year, festival committees have met and carried on their work independent of the advisor, calling for assistance only when questions of policy arose.

The first festival committee had a number of matters of policy to determine. The term "festival" was construed as "non-competitive" as opposed to "contest," and it was therefore decided that no prizes be awarded by judges. It was

also agreed to provide an expert in the field of drama, known as the "critic," who should offer constructive criticism of each play and who would, at the end of the festival, submit a list of names to be given "honorable mention" for the excellence of performance. A copy of this list is subsequently mailed to each group. Thus, by changing the idea of "contest" to "festival" we felt we could be fair to all groups, and thereby minimize the discrepancy between large schools with specialized teachers of dramatics and superior facilities and small schools with untrained directors and poor physical equipment. In four years, only one school has withdrawn registration upon learning that no prizes or numerical ratings are offered. Perhaps a few schools have never registered because no prizes are offered; but to offset this we are reasonably certain many participating groups would have dropped out of the running in discouragement if they had failed to win a prize year after year.

Our first contact with school groups was made through a letter sent in October to all schools within a radius of 100 miles to acquaint them with our project. Other letters followed at intervals of about a month. We asked each school group to prepare a one-act play to be presented at our college the following spring. We suggested, also, that they enlist the support of their principal and obtain his consent to their participation in the festival. If they had no dramatic club and were unable to present a play we urged them to send auditors to observe the activities. We inferred that through the auditors a club might be started the following year. Better than half of the groups circularized responded.

As another matter of policy, we resolved not to ask the college administra-

tion for money to help finance the undertaking until we could show that we had learned how to run a festival. The dramatic club thereupon accepted full financial responsibility, agreeing to meet costs out of the proceeds from their own major productions, and a budget not to exceed \$200.00 was set. But the second year we asked the President for money and got it. As a matter of fact, expense should not be a deterrent in the promotion of a drama festival. Our expenses so far have not exceeded our budget, but we have begged and borrowed at every opportunity. The first year we charged a registration fee of \$1.00 for each group, but when from thirty to fifty students came from one school we decided to charge individual registration the second year. The fee was 25 cents for participants and auditors alike. This year we raised the fee to 50 cents. There were no other fees. Tickets were sold for luncheon and dinner in the college cafeteria for 75 cents each. We were particularly proud of the housing committee which enlisted the cooperation of the townspeople, the Dean of women, and the Dean of men. One hundred and twelve students last year were put up overnight in private homes, college dormitories, and veterans' barracks at no cost to the visitors. We had sold the value of the drama festival to the townspeople and the college.

Students are housed only one night because the festival is run off in two days. Spring is festival time because most schools cannot get a play ready before the second semester and icy roads make traveling hazardous in winter. Registration for the festival opens at 9 A.M., Friday morning, usually the last week in April. The lobby of the Main Building is decorated with banners, posters, and picture displays of dramatic

club productions. A big white sign with red letters stands on the front lawn, inviting townspeople and college students to attend the performances without charge. Committee members are on hand to guide students to their rooms in town and take them on a tour of the college buildings. The library, art department, biology laboratory, and visual aids all have exhibits designed to interest students. At 10:45 A.M. the weekly college assembly, thoughtfully postponed from the usual Tuesday by the Assembly Commission, is held in the Main Auditorium with a speaker provided by the Commission. The speaker is selected for his reputation in the field of dramatic arts; or a troupe may be engaged which presents scenes from great plays. The Commission has found that the festival program is often one of the most popular of the year with college students. The dramatic club takes over for the day and great deliberation is given the matter of who is to be honored by being invited to sit on the platform. This year the festival committee members supplied themselves with small corsages or boutonnieres and everyone was readily identifiable by his sateen badge. It would be difficult to know who enjoys himself more, the college or the high school student.

Festival workers are excused from classes for the day and after assembly a discussion of technical problems of stage design, scenery, lighting and the like is led by experts in the field. Now that we have new stage lights and a switchboard, demonstrations are given of that equipment. Following the demonstrations, students line up in the college cafeteria for lunch. The first play is staged at 1:30 P.M. No restrictions are put on play selection except in length. Each school is allotted thirty minutes playing time. Scenes or acts from long plays may be given if the group does

not wish to do a one-act play. The critic makes notes during the performances and discusses the plays of the afternoon at 5:30 P.M. The suggestion has been made that the critic should discuss each play as soon as it is over. We did that the first year, but fewer plays can be produced on such a schedule. The critic, however, takes each play in turn and comments upon play selection, casting, costuming, make-up, stage posture and movement, blocking, and impressions of the performances as a whole. Drapes are used for all the plays with only such "scenery" as can be transported easily by the groups and shifted in a matter of seconds. Some very imaginative settings, however, have been affected by skillful directors. The staging committee provides all the college lounge furniture it can muster and difficult properties such as wheel-chairs, beds, and so forth. Make-up girls are on hand to assist if requested to do so by the group's director. Most groups come well-equipped with costumes and properties and take pride in doing their own make-up. Stage lights are set according to the director's wishes. Faculty friends graciously entertain festival speakers and guests at dinner so that the dramatic club advisor can get down to the stage to see how things are progressing for the evening performance.

At 8:00 P.M. the dramatic club gives a special performance of its current production without charge to festival participants, auditors, and guests. This year the play was *Hamlet*; the year before, *The Glass Menagerie*; and before that, *Outward Bound* and *Dear Ruth*. Students are briefed on the play they will see through materials sent the directors during the winter months, including a synopsis of the play and data about the author. Some persons commiserate with us for having to play to such a "young"

audience, but we have found the experiences deeply rewarding. The audience's attention is flattering and spurs the actors on to even better performances. Sometimes they laugh in the "wrong" places, but so do adult audiences. Because the visitors have met the actors during the day in some festival capacity they take a personal interest in them when they see them on the stage. "Bobby-soxers" demand autographed programs and take pictures of their favorites at every opportunity. Although we requested that no flashlight pictures be taken during the performance, actors are glad to pose in costume for pictures when the play is over.

As soon as the curtain is rung down an orchestra provided by the Musicians' Benefit Association starts playing in the Lobby for dancing. Vocalists and quartets provide entertainment at music breaks, and punch and cookies are available in the reception room. Meanwhile, directors and technical advisors meet in one of the studios for an exchange of ideas, discussions of specific problems, and general "shop talk."

Saturday morning at 9:00 A.M. the second series of plays begin and the critic discusses them before lunch. Prior to the third series in the afternoon a demonstration is given. These have included creative dramatics for children in the elementary school with thirty-five children taking part; techniques for school operettas, including scenes from their productions; and make-up demonstrations. Activities are brought to a close at 5:30 P.M. by the festival chairmen, and the clean-up committee begins its work while the last "goodbyes" are being said. Forgotten articles are locked up to be returned when the owners write for them.

At best, our festival is an imperfect affair. There is still great room for im-

provement. We hope each year to make it better than the year before, but some of the same old problems are still with us. For one thing, we are limited in the number of groups that we can accept. There is not time to get in more than fifteen plays, which limits our total registration to about three hundred students, but we have to take the schools in the order of their registration. Late-registering groups might have a higher standard of performance, but we cannot take that fact into consideration. Another difficulty is the relatively low standard of plays selected. But so many factors enter into play selection besides taste—time, energy, overloaded teaching schedules, availability of acting talent, money, production facilities—that we must reserve judgment. A third difficulty lies in the fact that the effectiveness of our two-day program is lost upon those who cannot attend the Friday sessions.

Most disturbing of all problems, perhaps, is the realization that many of our teachers have no opportunity to study play production, and, hence, have small chance of showing appreciable improvement in their work from year to year. Two days' study a year at a festival makes them aware probably of their inadequacies in comparison with the work of others, but a way should be provided them for learning further skills and techniques. More money to spend might give us a bigger festival but not necessarily a better one. It certainly could not improve upon the excellence of the college-student personnel which organizes the festival in September and works on it all year until its spring fulfillment. Certainly money made available to our schools so that a teacher trained in dramatics could be hired to direct plays, to hold classes in acting and play production, and to teach speech would be a movement in the right direction. Col-



lege students in teacher training institutions would be encouraged to pursue graduate work in dramatics if they could be assured that jobs would be available. We have accepted the idea of specialized teachers for music, art, industrial arts, home economics, library work, and physical education. Why not for drama? Because we have not convinced those who make the decisions that drama is more than an exhibitionist frill, and that it is an essential part of the personality development of every boy and girl. Until we can prove that contention we cannot hope for marked im-

provement in the field of amateur play direction.

Our experience has proved that the drama festival has more than fulfilled its purpose for our college and our college dramatic club. It has given us the opportunity to be of service to the junior and senior high schools in our part of the state, and we believe that their responses show that we are providing the type of program which fills their needs. Much remains to be done, particularly in regard to cooperation among festival groups. Therein lie the challenge and the next step.

## SOME SUGGESTIONS FOR HIGH SCHOOL FORENSICS

P. Merville Larson

**T**RADITIONALLY high school forensic activities have been more or less synonymous with debate. Asking a high school forensics director about the extent of his program was likely to elicit the response, "We used eight debaters in fifty debates last season." Such a program is, indeed, laudable, but is it an adequate *forensic* program? Hardly. Certainly it is not an adequate extra-curricular *speech* program.

The forensic program may well be considered democratic citizenship in process of development. Despite its defects resulting from human frailties, the democratic process is forensics in action. Precinct party caucuses, legislative committee hearings, congressional investigations, city council open meetings, business and professional organization committee meetings, and scores of other similar activities are essentially *discussion-based*. National party conventions, campaign speeches, business meetings using parliamentary law, and speeches on controversial legislation all illustrate *debate* in practical use. Speeches in Congressional debate, campaign addresses, sermons, and occasional radio talks sometimes rise to the height of great *oratory*. Many are more than passably good examples of *extemporaneous speaking*. Furthermore, it should not be forgotten that among the topnotch performers on the national platform are products of scholastic and collegiate forensic programs, men like Senators

Nixon, Morse, and Mundt, the late Wendell Willkie, ex-Senator Lee, *ad infinitum*.

### THE PATTERN OF DEMOCRATIC CITIZENSHIP

The intelligent person, dealing with a problem, is, first of all, concerned with clarifying, exploring, and analyzing it. This is the function of discussion in dealing with group problems. It is the *dialectic* of the ancient Greeks, the search for "truth." Similarly, in the well-balanced forensics program, the intelligent student seeks the facts, exchanges information and ideas with fellow-students in discussion, to the end that he and the group may be better informed and reach sounder conclusions.

Unfortunately, even the best conclusions may not always receive unanimous support. In such cases the solution is tested in the cauldron of debate. Although the controversy may on occasion generate more heat than light, the dross and the chaff are usually revealed and removed. If, then, the problems with which he must deal be vital and crucial, it is imperative that the student be skilled in *both* discussion and debate.

Oratory is rhetoric at its best; extemporaneous speaking is its most used everyday form. Students, no less than their fathers and mothers, are stimulated by persuasion and moving language. They are also informed and instructed on a multitude of subjects through extemporaneous speeches, however well or ill prepared. No forensic

Mr. Larson (Ph.D., Northwestern, 1942) is Professor and Chairman of the Department of Speech in the Texas Technological College.

program would be complete without the challenge of perfection in oratory or experience in the practical, everyday kind of speaking.

If, then, democratic citizenship is to be the common experience in our society, it is a responsibility of *all* schools to give the requisite training, not merely to a selected few, but to *every* student. No student should be denied the opportunity to participate in the forensic program. Indeed, he should be urged, perhaps even required, to participate. The student is required to secure the essential subject matter knowledge of citizenship in his social studies, yet he is often denied the opportunity to acquire the skills necessary for the effective use of such knowledge.

#### BROADENING AND INTEGRATING THE FORENSIC PROGRAM ON THE SCHOOL LEVEL

Many excellent high school forensics directors have splendid programs in effect, each adjusted to local circumstances. Discussions on school, local, national or international problems begin in the home room groups. Selected students participate in the inter-room sessions, from which the best are selected for an all-school assembly program and/or possibly a local radio broadcast. Sometimes debates on a solution to the problem follows the same pattern. In other situations different propositions may be debated. In any case, ribbons, or other inexpensive tangible symbols of achievement, may be used as motivating rewards for the superior students participating in the final program.

Discussions of community problems for Parent-Teacher meetings, women's clubs, service organizations and the like also provide the essential experience in problem-solving. Extemporaneous speeches or orations on subjects which

students believe in deeply, or would like "to get off their chests," may build to a climax in a similar way. Contests such as those sponsored by Kiwanis, American Legion, Knights of Pythias, and other organizations may also be used to broaden and motivate the public speaking activities. In some places the local Chambers of Commerce, Fire Underwriters, Real Estate Exchanges, and similar groups are often more than willing to co-operate in promoting fire prevention and the clean-up campaign speaking events. These will give students an opportunity to face real-life audiences in the community, speaking on subjects of real significance to the listeners as well as the speakers. If every student participates, the by-products of greater civic interest and awareness of community problems may well contribute more to the development of citizenship than will the speeches which are delivered. At the same time, the community will become more aware of the significance of the forensic program.

The local league and state activities are often the core of, if not the entire, school forensic program. These are frequently directed primarily at winning the championship at stake. While these might represent the climax of the year's activities, the tendency to permit them to become the be-all and end-all of the program will defeat the broad training-for-citizenship value of forensic activities. In fact, it may even have a tendency to stimulate the "feuhrer complex," the willingness to "let George do it." Too often the attitude may develop on the part of the many that the values to be derived from forensics are for the few who can win trophies. This may, in turn, be the reason adults are willing to leave their problems to "the government," the-legislators, or the bureaucrats. It should be the responsibility of

the forensics director to base his program on such a broad foundation that every student will participate actively and will feel that he has had a personal share in the winning of whatever championships or trophies might result.

#### MODIFICATION OF STATE AND NATIONAL PROCEDURES

State organizations and the National University Extension Association could contribute materially to a more functional forensic program by slightly altering the procedures used in selecting the debate propositions. Instead of several debate propositions being submitted by the delegated committees for consideration, and for the vote early in the spring, a number of problems could be stated as questions calling for conclusions or solutions. One of these might be selected for discussion from May until December. Not only might it be discussed, but *many* solutions might be debated formally or informally. Students and teachers might then make their recommendations to the state officials. They, in turn, could make their recommendations to the national committee, which could then at the annual meeting of the Speech Association of America, phrase **THE** debate proposition for the year.

What values would accrue from such a procedure? First, and foremost, the high school student would get some practical experience in problem solving and in considering many possible solutions rather than merely searching for the pro and con evidence on a pre-de-

termined proposition. Second, it would give him the democratic experience of helping to determine the proposition, rather than feeling the debate question is something handed down from some oracular power beyond his ken. Third, it would broaden his base of thinking and possibly spur him to do some personal conviction speaking in the form of oratory or extemporaneous speaking before audiences. Fourth, it would produce sounder thinking and more convincing communication, rather than the all too common parrot-like delivery of more or less original material. Finally, and most important, the student would be getting understanding of and training in the skills necessary to his effective functioning as a citizen, not just when he reaches voting age, but in his school and in every community group which he is a part.

#### SOME CONCLUSIONS

Objections to school forensic activities, such as those expressed by the North Central Association Contest Committee (and not without some justification), would be minimized, possibly even eliminated, were such a forensic program put into practice. Forensics would no longer be considered a mere fad or frill, a mere device for "hardware collection." The forensics program would regain its rightful place as a means of training citizens; it would re-emphasize the laudable objective of ancient dialectic and rhetoric: Training the "citizen orator," the good man speaking well.



## THE SPEECH EDUCATION PROGRAM IN THE ARLINGTON PUBLIC SCHOOLS

Zelda Horner Kosh

IN 1948 citizens in Arlington County, Virginia, obtained their first elected school board as a result of their dissatisfaction with the school system. This board<sup>1</sup> then invited the community to suggest needed improvements. Among the suggestions offered was one for a speech education program and a school board member became interested in this idea. Her enthusiasm spread to the entire board and a speech program was begun several months later. Interest increased, and with the encouragement of the new superintendent and the assistant superintendent in charge of instruction, the program is continuing to develop in the Arlington Public Schools.

Arlington has a population of approximately 140,000 with high socioeconomic standards. There are now thirty-eight public schools with a pupil population of over 17,500.<sup>2</sup>

### FIRST YEAR, 1948-1949

The speech program started with the employment of a part time speech consultant who began by making a survey

*Mrs. Kosh (M.A., Columbia, 1934) is Supervisor of Speech Education in the Arlington, Virginia, Public Schools.*

<sup>1</sup> The school board consists of three men holding Ph.D. degrees, an outstanding business man, and a woman who has been a college dean.

<sup>2</sup> There are twenty-seven white elementary schools with enrollments ranging from 120 to 800 pupils, and three Negro elementary schools with attendance ranging from 200 to 400 pupils. The four white junior high schools include from 650 to 1200 pupils, and the white senior high school has 2300 students. The Negro junior-senior high school has 300 students. There is also a school for the orthopaedically handicapped with 13 pupils, and a school for the mentally retarded and emotionally maladjusted with 51 pupils.

of elementary pupils through teacher referral, to determine which pupils had speech defects, and which ones had average or superior abilities in speech skills and arts. Following this screening, pupils with speech defects were discussed with their teachers and were referred to the school health department for a pure tone audiometer test and a physical examination. Where the need was indicated, these pupils were also referred to the psychologist at the county guidance clinic.

Upon request, the speech consultant taught demonstration lessons in speech improvement in all the elementary schools and assisted the teachers with the directing of public presentations.

A teacher training program was started. Through information given prior to the screening, teachers increased their knowledge about speech defects. The consultant also gave two courses, "Speech for Teachers" and "Oral Reading," through the University of Virginia Extension Division in Arlington.

With the objective of arousing interest in the speech program, talks were made to P.T.A. and civic groups on the values of speech education, and six radio productions were given over a local station, with over two-hundred children participating. Most of these were choral speaking programs.

Toward the close of that school year, the speech consultant presented a plan for a speech program for all the schools from the first grade through high school. This was based on the three point recommendation by the Virginia State De-

partment of Education for speech education in the schools:<sup>3</sup>

1. Improvement in speech skills and arts for all pupils
2. Special training and enrichment for talented pupils
3. Remedial work for pupils with speech defects

The consultant advised that the speech therapy work, along with the general speech training, should be administered in a speech department, and that speech teachers trained both in therapy and in general speech education should be employed.

#### SECOND YEAR, 1949-1950

The second year the plan was put into operation in the elementary schools, and the speech staff and services were expanded. The consultant became a full time speech supervisor and two speech teachers were appointed.

An evaluation of each pupil's speech ability was the first project for the year. The staff worked out criteria for speech ratings of "Superior," "Good," "Fair," "Greatly in Need of Improvement," "Speech Defect," or "Severe Speech Defect." These ratings were based on expression of thought, fluency, voice, articulation, and vocabulary.

Working as a team, the speech staff screened all pupils in grades 1 and 6. Since it was deemed important to find the pupils with speech defects, and because there was insufficient staff and time to screen all grades, teachers of grades 2 through 5 were asked to refer pupils with speech defects. The first grade pupils and those referred, had their speech tested through a conversation with the speech teacher. Sixth grade pupils read a phonetically weight-

ed paragraph and gave a one minute talk on a topic familiar to them. First and sixth grade classroom teachers screened with the speech teachers and helped make the evaluation. Principals observed the procedure and were invited to participate in the screening.<sup>4</sup> The speech staff conferred with the teachers of all pupils tested, and gave specific suggestions for the speech improvement of each child.

The classroom teachers were asked to give special opportunities for enrichment to pupils with superior and good speech, and to improve the pupils with fair and substandard speech. For pupils with speech defects, the classroom teacher was asked to cooperate with the speech teacher who would work with these children outside the classroom.

In a follow-up of the testing, pupils with speech defects were given a pure tone audiometer test and a physical examination by the school health department. When necessary, children were referred to the newly appointed school psychologist, to the school dentist, and to the remedial reading consultant when reading difficulty was noted.<sup>5</sup>

The speech staff then worked out a schedule to cover the twenty-five white and the three Negro elementary schools. Each week one speech teacher spent one-half day in each of eight schools, and the other teacher visited nine. These teachers gave speech therapy to approximately one-hundred and fifty pupils a week in heterogeneous<sup>6</sup> groups of four to eight selected according to the severity of the cases, and placed the others on a waiting list. The speech supervisor

<sup>4</sup> The screening of first and sixth grade pupils was conducted in their classrooms. Pupils from the other grades were taken out of their classrooms.

<sup>5</sup> This follow-up procedure is now routine for each pupil with a speech defect.

<sup>6</sup> Heterogeneous with respect to types of speech defects.

<sup>3</sup> Course of Study for Virginia Elementary Schools, State Board of Education (Richmond, 1943), p. 392.

provided speech therapy for those pupils from the eleven other schools when parents were able to bring them to either of two schools where this work was centralized.

The speech teacher, upon request of the classroom teachers, also devoted some time to teaching demonstration lessons in speech improvement in the classrooms, and assisted the teachers with general speech activities. The supervisor gave this service on call to the eleven schools not regularly visited.

In the middle of the year a hearing specialist was added to teach speech reading as part of the work in the speech department, and to develop a hearing conservation program for the school health department. Two speech reading lessons a week were provided for pupils with severe hearing loss. This help was given on an individual basis, or in groups of two or three pupils, in several regular schools to which these pupils were permanently transferred.

In February a speech teacher was added for the three Negro elementary schools. During a part of each day she taught a regular class in one Negro school; during the rest of the time she carried the same type of schedule as the speech teachers in the white schools. Later that year a fourth speech teacher was employed for eight of the elementary schools. By the addition of these two teachers, the eleven schools that had been covered by the supervisor were given the regular service of a speech teacher.

A classroom teachers' speech committee was organized as part of the in-service training. This committee, composed of thirty-five representatives from the elementary schools, acted as an advisory body. Its purpose was to learn more about speech education and to make suggestions for the improvement of the

speech program. A committee of five elementary principals acted as an additional advisory body with the same purpose.

As an expansion of the radio work that had met with such a favorable reception the previous year, the speech department produced twelve radio programs in cooperation with the safety Division of the Arlington Police Department. Pupils in the elementary schools, with the help of their classroom teachers, wrote original scripts or dramatized stories about safety. The speech supervisor directed these productions in the presence of the classroom teacher and worked for the speech improvement of the pupils in the casts.

Throughout the year talks were given to school faculties and nursing staffs, to P.T.A.'s, to faculty and parents in private nursery schools and kindergartens, and to other groups in the community. These groups were informed about the speech program in the schools, the causes of speech defects, and the scope and benefits of speech education.

A P.T.A. Speech Committee was organized for the purpose of keeping the speech program close to what the parents wanted for their children. This committee consisted of a parent representative and an alternate from each elementary school. At the organization meeting a demonstration program of speech activities in each grade was presented by pupils.

In the summer school session forty-two elementary pupils were given speech therapy in daily classes.

### THIRD YEAR, 1950-1951

During the third year changes and improvements were brought about in speech education for the elementary schools, and the program was expanded to the secondary schools.

*Elementary*

In the elementary divisions one speech teacher was added. The speech staff evaluated the pupils' speech by the same procedures as in the previous year and used the same follow-up methods. This time, in addition to teachers and principals, parents were invited to observe and to assist in the screening. Other school personnel, such as school board members, administrators, and school nurses also participated.

The number of schools served by the elementary speech teachers was reduced to six or seven a week. Four out of the twenty-eight elementary schools received two-half days a week of service. The other twenty-four schools received one-half day a week plus an additional visit of one-half day once a month.

The case loads for speech therapy were reduced to approximately one-hundred and twenty pupils per week. All pupils with speech defects in the 6th grade were given speech therapy in order to reduce the flow of speech defects into the junior high schools. Pupils in grades 1 through 5 were taken in accordance with the severity of the cases.

More time was given by the speech teachers to speech improvement demonstrations in the classrooms than had been done the previous year. By the end of the year almost every elementary classroom in the school system had been visited by a speech teacher at least once, and many had received visits several times.

The hearing specialist continued the speech reading lessons twice weekly as in the previous years, and was assisted by two of the speech teachers. With such help some children were able to obtain this service without having to be transferred to other schools. The speech reading lessons were extended to include

pupils in the junior and senior high schools.

*Junior High*

The speech program in the junior high schools was begun by the appointment to the staff of a speech teacher to serve each of three of the four white schools.<sup>7</sup> Since there was insufficient money in the budget for a full time speech teacher in one junior high school, a speech teacher was obtained who could teach two Latin classes as well. The Negro junior-senior high school was given one full time teacher for a combination of speech and English; he also took over the duties of the part time speech teacher in the Negro elementary schools.

The speech teachers in the junior high schools were scheduled for five teaching periods during which they taught two or three elective speech fundamentals courses; in three of the four white schools they gave speech therapy.

Since the 7th grade pupils had been screened the previous year in elementary school, the speech staff screened all 9th grade pupils and those referred for speech defects by 8th grade teachers. A re-check was made of 7th grade pupils with speech defects. The speech testing was conducted by the junior high school speech teacher in each school with the assistance of the elementary speech staff and supervisor.<sup>8</sup> The same procedures were used as for the 6th grade pupils. In addition to the principals, teachers, and parents invited to participate in the screening, the

<sup>7</sup> A teacher had been appointed to the fourth junior high school two years before the speech program was begun in all the junior high schools. She had taught general speech and dramatics the year before this, but was not trained in speech therapy.

<sup>8</sup> The screening of the 9th grade pupils was conducted in the English classrooms. Pupils from the 7th and 8th grades were tested outside of their classes.



junior high school counselors were asked to attend.

After the pupils with speech defects were identified, a priority list was made. Ninth grade pupils were placed at the top of the list so that the flow of speech defects to the high school might be reduced. Seventh and eighth grade pupils with speech defects were then listed in the order of the severity of the cases. Speech therapy in the junior high schools was conducted in heterogeneous groups of four to ten students who were taken out of subject classes twice a week. An average of forty pupils per week in each junior high school was taught in these groups; the others were placed on a waiting list.

In addition to the aforementioned work, the junior high school speech teachers also directed dramatics and public speaking events in their schools and gave demonstration speech lessons when English or core teachers requested them.

### *High School*

In the white high school two full time speech teachers and one-half time teacher were appointed. The three teachers taught elective speech fundamentals courses and one taught an elective dramatics course as well. One of these teachers also did the speech therapy work.

The speech teachers in both high schools screened all pupils in the 12th grade and those referred for speech defects by teachers of the 10th and 11th grades. The elementary speech staff and the supervisor assisted in the screening. Since the school day begins and ends at different times for the elementary, junior, and senior divisions, teachers had the opportunity to screen pupils in all three divisions. Again the same methods were followed as had been used before

for junior high and 6th grade pupils.<sup>9</sup> The senior high school guidance counselors were invited to participate in the screening in their schools.

A list of pupils with speech defects was made, giving priority to 12th grade pupils, since their time in school was shortest. Pupils from the 10th and 11th grades were then listed according to the severity of the cases. The speech therapy in the high schools was conducted in heterogeneous groups of six to ten pupils who were taken out of subject classes once or twice a week for this work. Approximately thirty-five pupils per week in each high school were reached for this help.

All high school speech teachers directed special speech events of the school and gave demonstration speech lessons in English classes whenever teachers requested them.

Toward the end of the school year, the speech staff decided upon a procedure to ensure the carry-over of the speech education work from one division to the next, and to provide for the continuous development of each pupil's oral language ability. The speech teachers made referrals to each other and to the guidance counselors as pupils moved from elementary to junior high schools and from junior to senior high; within the junior and senior high schools interdepartmental referrals were made for pupils with speech defects who were to be scheduled for speech therapy classes, and for pupils with substandard speech who were recommended for a speech fundamentals course. The evaluations for pupils with fair, good, and superior speech had been recorded in their cumulative record folders and were available to their teachers. In order to make the

<sup>9</sup> The screening of the 12th grade pupils was conducted in the English classrooms. Pupils from the 10th and 11th grades referred for speech defects were tested outside their classes.

referrals complete, the speech teachers screened the pupils in the 8th and 11th grades. On the basis of these referrals, guidance counselors scheduled pupils for appropriate speech classes for the following year.

In-service speech training for teachers was expanded throughout the school system. In addition to the training provided by conferences with the core and English teachers of all pupils tested, speech teachers in all schools gave individual attention to classroom teachers who requested speech improvement for themselves. The Teachers' Speech Committee and the speech staff jointly planned a teaching demonstration in a different area of speech education each month. These were presented to an audience of elementary classroom teachers, parents, teachers in private pre-schools, and the general public. Training in the teaching of speech in the classroom, and a personal speech improvement laboratory, were also provided by the speech department through regular monthly and summer workshops.

As a service to various community groups,<sup>10</sup> the speech staff produced plays and more than forty-five radio programs on the subjects of safety, mental hygiene, and animal welfare. Pupils from speech therapy and speech reading, pupils from the orthopaedic school, and pupils from the school for the mentally retarded and emotionally maladjusted were used in some of these radio programs and plays.

The P.T.A. Speech Committee, augmented by representatives from the junior and senior high school P.T.A.'s, met during the year to discuss the speech program, to give suggestions for its improvement, and to obtain information

about it for their P.T.A. groups. A demonstration of speech activities was presented by pupils at the end of each meeting. Many parents helped the speech teachers during the screening, transported pupils to the radio station, and aided at the teaching demonstrations.

During the past summer daily speech therapy classes were extended to junior and senior high school students.

#### FOURTH YEAR, 1951-1952

This year still more changes and improvements are being made.

##### *Elementary*

In the elementary division two speech teachers have been added—one full time for the white schools and one part time for two of the Negro schools,<sup>11</sup> bringing the present staff to five and one-half speech teachers for the thirty-two elementary schools. There are also three speech teachers serving as regular classroom teachers, and another is a classroom teacher in the school for the mentally retarded and emotionally maladjusted children.

The pupils in grades 1 and 6, and pupils with speech defects referred from other grades, have had their speech evaluated according to the usual procedure. In two more years with this method of screening, all pupils in the Arlington Public Schools except new entrants will have had speech evaluation by a speech teacher. After that time the only pupils who will need to be screened will be the first grade children, those who develop difficulties, and new entrants from other schools.

The elementary speech teachers are able to give service to more pupils this year, since they now cover five or six schools each. Of the thirty-two elementary schools, seventeen are receiving two-

<sup>10</sup> The American Association of University Women, the Northern Virginia Mental Hygiene Society, the Safety Bureau of the Arlington Police Department, and the Arlington Animal Welfare League.

<sup>11</sup> The third Negro elementary school is given service by the speech teacher for the Negro junior-senior high school.

half day visits a week. The remaining fifteen schools are visited one-half day a week regularly, but repeat visits are made for a one-half day once in three weeks. The speech teachers are spending approximately one third of their time in the classrooms assisting the teachers with speech improvement work for all the pupils and with speech activities in the schools. Two thirds of their time is given to speech and hearing therapy with case loads reduced to a maximum of one-hundred pupils per week. In the future the department plans to reduce this pupil load still more, to provide speech therapy at least twice weekly, and to reach all pupils with speech defects who are on waiting lists.

The speech reading lessons are now given twice weekly to pupils in all the schools by the hearing specialist who is assisted by some of the speech teachers. This eliminates the necessity of transferring pupils to other schools. It is planned that speech teachers will take over the speech reading lessons entirely as soon as there is sufficient speech personnel.

#### *Junior High*

Improvements have been made in the junior high school speech staff and services. The one white school that did not have speech therapy now receives this service by means of sharing its speech teacher with a Negro elementary school, and a speech teacher has been employed as a regular core teacher in one of the other junior high schools.

Since all pupils in the junior high schools were screened last year, only new entrants and pupils needing re-checking have been tested this year. The speech teachers are scheduled for five teaching periods and a home room, or for six classes. They teach two or three elective speech fundamentals classes, have one resource period daily during

which they are available to work with the core<sup>12</sup> teachers in planning units with the pupils, and assist, on request, all teachers with speech activities. The administration considers it the responsibility of all core teachers to develop the oral language ability of their pupils.

The junior high school speech teachers also have two or three regularly scheduled speech therapy classes in which pupils with speech defects receive *daily* help instead of being taken out of other classes twice a week as was the practice before this year.

The speech teacher in the Negro junior-senior high school combines the teaching of speech with English and has regularly scheduled daily speech therapy classes for the junior and senior high school pupils.

#### *High School*

In the white high school both the staff and the services have been increased. The part time speech teacher has become a full time instructor, thus providing three full time speech teachers as members of the English Department. Of the other twenty-four members of the English Department, six are trained in various areas of speech education. It is now the policy of the high school administration to fill English positions with teachers who have had speech training.

Since all high school pupils had been screened last year, only new entrants and pupils who needed re-checking were tested this year. Pupils with speech defects are given regularly scheduled *daily* therapy class and receive one point credit for a year's work.

The high school speech schedule includes nine classes in speech fundamentals, two in dramatics, and two for pu-

<sup>12</sup> English and social studies are now combined in a double period in the junior high schools and called "general education" instead of "core."

pils with speech defects. These speech teachers are scheduled in the same way as those in the junior high schools except that only one high school teacher has a resource period in which to assist other faculty members.

Speech training and experiences are given all pupils in their English classes. Extra-curricular speech activities are provided in the sophomore and junior dramatics clubs and in the discussion club. A Junior Speakers' Bureau has been set up for service to the community. As the high school speech program develops, specialized courses in public speaking, oral interpretation, and stagecraft are planned.

Teacher training in speech is being expanded throughout the school system by more demonstrations and workshops, and classroom teachers are becoming increasingly interested and competent in developing their pupils' oral language abilities. The speech teachers are also broadening their knowledge of general education through the in-service workshops.

Radio programs and plays are being produced in cooperation with additional organizations this year, and the speech staff is increasing the number of talks and demonstrations given to community groups in Arlington and surrounding areas.

The P.T.A. Speech Committee is expanding its activities to include more participation by parents in the speech program. Also, parents who have children in the speech therapy classes are being trained to assist the speech teachers in working with these groups.

In these ways the program continues in the Arlington Public Schools with speech as an integral part of the whole school curriculum. The program has developed from the group thinking of

all of the instructional personnel. There are close working relationships between the speech staff and the nurses, psychologists, guidance counselors, visiting teachers, and the general supervisors as well as the teachers of art, music, physical education, and reading.

The speech staff, a well trained group,<sup>13</sup> works together for the program as a whole and to determine the policies and plans of the department. Each is acquainted with all levels of the speech work in the school system through regular staff meetings in which there are discussions of activities and problems in all the schools.

The goal of the speech department is to help develop well-adjusted children through speech education, to broaden pupils' experiences, and to eliminate speech difficulties early in the elementary grades.

The speech staff continues to emphasize to school personnel and to the community the significance of speech education, which is highlighted so effectively by Overstreet in *The Mature Mind*. He says, "In no area of our maturing... is arrested development more common than in the area of communication. It is so common that it is not noticed; it is taken for granted as natural. The person who is immature—halting, clumsy, obscure, rambling, dull, platitudinous, insensitive—is the rule."<sup>14</sup>

It is confidently expected that with the continued development of the speech program this criticism will not apply to graduates of the Arlington Public Schools.

<sup>13</sup> Most of the teachers hold M.A. degrees in speech and are trained in all areas of speech education including therapy, and many also have training in speech reading and remedial reading.

<sup>14</sup> Harry Overstreet, *The Mature Mind* (New York, 1949), p. 54.



# BOOK REVIEWS

Henry Mueller, *Editor*

THE PSYCHOLOGY OF TEACHING. (Third Edition, Revised.) By Asahel D. Woodruff. New York: Longmans, Green and Co., 1951; pp. xix+617. \$4.75.

The third edition of his textbook addressed to college students who expect to teach Professor Woodruff has revised and rewritten. The result is a book of twenty-seven chapters in which are found sixteen tables, fourteen figures, and thirty-two case studies illustrating specific principles presented in the text. *The Psychology of Teaching* contains profitable reading for both teachers and students of Psychology of Speech, Methods of Teaching Speech, and Methods of Speech Correction.

Chapter IV, which deals with the expressive aspect of behavior, Chapter VIII, which is concerned with meaning, and Chapter XV, "The Learning Process," might well be assigned as collateral reading to students in the Psychology of Speech.

Prospective speech correctionists should find the section on learning speech enlightening, and with the guidance of their instructor, might profit by seeking the implications for their field in the observations that "highly automatic motor skills can often be upset by giving conscious attention to them after they are established"; that improvement of form comes about only by subjecting these skills once more to conscious attention until the improved patterns are set, after which "further conscious attention to form will tend to retard the development of efficiency except for those periodic check-up or drill periods" which demand "slow-motion practice to re-emphasize certain aspects of form."

The prospective dramatics teacher should be interested in what is said to be known about memorizing and about the potentialities of dramatization as a teaching device.

All teachers might well study the outline of *What the teacher must know*, while the speech teacher will find reinforcement for his pleas to administrators for improved classrooms, and to his students for improved speech habits. The lists of *Things to Do in Class* and of parallel activities for the learner and the teacher in various types of learning (sensory-motor, perceptual-motor, associational, tastes and prefer-

ences, and problem-solving) are fruitful sources of ideas which could be adapted to the teaching of speech.

Speech research workers will be challenged by the author's declaration that "Of all the facets of behavior, the expressive aspect has been least studied objectively and is the subject of the most naiveté on the part of the unsophisticated." I foresee no quarrel with the second statement, but the first, if rejected, might lead to the amassing of gathered data from the library shelves where they now gather dust, or it might initiate (if the criticism is valid) studies to supply lacking information.

Those in the field of speech who feel that the value of correction of speech faults and the improvement of skill in oral communication as a means of "bringing people to a state of better relationships before they destroy each other" has long been underestimated might take much comfort in the apparent understanding of the author of *The Psychology of Teaching* that skill in speaking is a valuable tool for adjusting to, as well as modifying, environment; as a device for determining the status and condition of personality; as diagnostic and even therapeutic techniques for the maladjusted, were it not for the fact that one searches the book in vain for a clear-cut statement of that concept.

ANNETTA L. WOOD,

*New Jersey College for Women*

DRAMATIC COSTUME FOR CHILDREN.

By Edith Dabney and C. M. Wise. St. Louis: Educational Publishers, Inc., 1950; pp. 80. \$2.75.

This little book is an intelligent and practical effort to minister to the health and welfare of teachers and parents who, without much academic or historical background in the field of costume, often meet problems that would stagger an Adrian or a Lucinda Ballard. It should, in many ways, be a boon to the frantic teacher, who, between Monday and Friday and in addition to her other multifarious duties, has to issue explicit instructions, with pictures, to the fourth-grade mothers on how to costume twelve rosebuds, six wood-nymphs, and nine Spirits of '76. It should

prove of equal value to mothers themselves, to dancing-schools, Sunday schools, Boy or Girl Scout troops, or to anyone who has any responsibilities for costuming pageants, costume parties, school assemblies, or operettas.

The book opens with a section on the values of a basic wardrobe, with a simple, clear, and practical discussion of color harmony, illustrated with a color-wheel and diagrams, and followed by a brief analysis of what colors in light do to colors in fabric. This section in itself is enough to recommend the book, for the usual volume of its kind seems to assume that although the amateur may not know how to drape a toga, he has an instinctive and flawless knowledge of color values. The next four sections, on Holiday and Festival Costumes, on American Indians, American Historical Costumes, and on Peasant and National Costumes, are illustrated with clear plates of simple basic costumes of the types described, with the addition of detail of designs and accessories. The reading matter on the facing page in each case suggests materials and colors to be used. There is a section on the requirements for an effective costume room, a bibliography, and a list of famous paintings which depict costumes of the various modes included in the volume.

It is obvious that the value of the book lies in its practicality, in the hours of valuable time it will save busy people, and in the fact that it supplies working information detailed enough to be useful and educational, but not so academic as to be cluttered with superfluous detail. Since this is its use, and since in general it does an extremely good job along those lines, it seems a pity that it does not push helpfulness and practicality one step further and suggest the kinds of patterns, listing brand names and numbers, that might be adapted to the various types of costume.

Also, since the public, which will benefit from the book, is one without detailed knowledge of historical period in costume, it is regrettable that the plates are arranged in such a way as to confuse novices, and there is apparently no good reason for this rather baffling arrangement. For instance, in the American Costume section, Puritan costumes are on the page with dress of the early 1800's, and the following page contains frontier costumes of 1840 coupled with Colonial dress, when surely the opposite arrangement would have been more logical and useful. Revolutionary and Civil War uniforms follow the page on the Gay Nineties, instead of preceding it. There are corresponding disorderly patches in the group-

ings of national costumes, Dutch appearing on the page with Polish, and French with East Indian, when it seems that an analogous arrangement would have been just as easy. And, most baffling, a panniered Dresden shepherdess dress, and masculine costume of the same general period, are listed simply as English Boy and Girl!

However, with these somewhat minor exceptions, the book is sensible and useful, shows more taste, imagination, and knowledge than most of its ilk, and should prove a worthwhile addition to the libraries of schools, community theatres, and comparable organizations, and indeed to many private libraries as well.

MARGARET ELLEN CLIFFORD,  
Portland, Maine

**SPEECH CORRECTION ON THE CONTRACT PLAN.** (Third Edition.) By Ruth B. Manser. New York: Prentice-Hall, Inc., 1951; pp. xvi+498. \$4.75.

Just as a road map provides a main route, an alternate road, and off-the-beaten-track side trips, so does Dr. Manser's latest edition of *Speech Correction on the Contract Plan* supply the teacher of corrective speech with a clearly routed attack on each speech problem.

The Contract Method for the correction of speech defects is based on the Dalton Plan and has the following four major purposes in its outline:

1. To provide concise, teachable units.
2. To clarify and motivate each step in correction.
3. To define immediate aim.
4. To place responsibility for correction on the individual.

The contracts are planned in series and are arranged in order of difficulty. They proceed step by step and have for their objective the successful performance of but one of these steps at a time. Each contract is initiated with a Contract Sheet which lists the five steps necessary to overcome the defect concerned. These are designated as Objective, Procedure, Caution, Practice Material, and Test.

To furnish additional practice material, Contract 1 is supplemented by Contract 1A, Contract 2 by Contract 2A, etc., illustrating the textbook's similarity to a road map with its side trips.

The selections for practice are modern, and have been greatly increased in number over the first two editions. Perhaps because so many of us are lip-lazy, I found the contracts covering

Careless Speech one of the high spots of the book.

One will recognize immediately that this book is the result of careful planning, a rich speech teaching background, and a sincere desire to make speech correction a less complicated procedure. Its clarity, its directness, and its alive exercise material make it an extremely valuable guide to the teacher and student alike.

JEANETTE DUTCHESS ACKERMAN,  
*Department of Special Education,*  
*Newark, New Jersey*

**YOUR SPEECH AND MINE.** By Rhoda Watkins and Eda B. Frost. Chicago: Lyons and Carnahan, 1949; pp. ix+393. \$2.32.

*Your Speech and Mine* is not the first high school textbook in speech. The teacher of speech in the secondary school will want to know what this book does that previous books have not done, or what it does better.

There is a good deal of acceptable treatment of various phases of speech. The book covers the voice mechanism well. It deals adequately with pitch and inflection. It has two fine pages on listening. It treats argumentation with a few good diagrams, and it has an acceptable section on parliamentary procedure. It contains a good radio sketch from the Aldrich Family, and a radio version of *The Importance of Being Earnest*. It has a reasonable number of up-to-date illustrations with appropriate comments. It has more than ample lists of suggested speech topics and debate questions. It covers the whole field of speech arts ordinarily taught in high school.

So much to the good. However, the book has some defects. The general format is difficult to follow. The exercises (or "experiences") blend into succeeding topics on many pages without any noticeable break. Lack of sufficient topical headings make it difficult to skim or to locate rapidly specific sections of the book. The style is inconsistent; sometimes the authors write to the student; at other times they appear to address the teacher.

There are inconsistencies in the chapters on phonetics and pronunciation, and the terminology used in chapters on public speaking and discussion is not always consistent with current practice.

*Your Speech and Mine*, like other high school textbooks in speech, is superior to its peers in some respects, inferior in others. Its rank in

relationship to comparable books will vary according to the teacher's own preferences.

BERNARD BORESSOFF,  
*Great Neck High School*

**HOW TO SPEAK THE WRITTEN WORD.**

A Guide to Effective Public Reading. By Nedra Newkirk Lamar. New York: Fleming H. Revell Company, 1949; pp. 175. \$2.50.

This book is, as the author states, "a guide to effective public reading." Its basic premise is that grammatical interpretation is the foundation of oral reading; such an analysis unlocks the logical meaning which is the determinant of proper phrasing, and in turn, the source of oral interpretation which "sounds natural."

This approach is not new in the field of reading aloud, but its accentuation to the extent of exclusion of the problems relative to voice, emotion, and most aesthetic considerations is unusual. The author seems to feel that training in the use of the voice lies outside the province of a text in oral reading, an assumption that is debatable.

Highly instructive and inspirational as its publishers claim, this book will probably be most useful, not as a textbook in oral interpretation, but as a reference work for teachers who desire adequate sentence and answer drills for their teaching of grammatical interpretation and pronunciation. Ministers and church readers will likewise find the section "How to Read the Bible" informative and helpful, although the implication that reading Biblical material constitutes a unique problem in oral interpretation may be questioned.

Intelligently conceived, the book can be valuable supplementary reading for students and teachers of oral interpretation.

PATRICIA MCILRATH,  
*University of Illinois*

**DEVELOPMENTAL TASKS AND EDUCATION.** By Robert J. Havighurst. New York: Longmans, Green and Co., 1950; pp. iii+86. \$1.00.

Of little specialized interest to the teacher of speech, except for three pages on "Learning to Talk," this is yet a very interesting small volume. It summarizes much of what is taught in courses in educational and adolescent psychology, and is recommended for graduating seniors. The in-service teacher may well find it a convenient review.

In primarily non-technical language, *Developmental Tasks and Education* breaks the life-span

down into six age periods, and describes from six to ten developmental tasks for each age period. Mr. Havighurst takes four pages to explain precisely what is meant by "developmental task," lest the term gain currency as a meaningless cliché like "Group Dynamics." The term "needs," he writes, has become so equivocal a concept in educational discussion that he prefers to use "developmental tasks" in its stead.

As he says, "very little of human behavior is such a crude product of maturation unformed by learning"; "a developmental task is midway between an individual need and a societal demand." Maturation is an important factor; social demands are vital; individual differences are significant. The developmental task represents successful integration of these three at a given stage; a satisfactory achievement of the task not only gives a feeling of success but prepares for the next level of task.

Mr. Havighurst's purpose is to summarize, for each age period, broadly defined tasks which the individual teacher may break down into series of smaller, more explicitly defined tasks, which upon analysis can be found to have a proper "teachable moment." It is this "teachable moment" which is important to educators, and perhaps most important in this book. Yet it is hardly news that sixteen-year olds, for example, are not identical in degree of physical or emotional development, and that the familiar chronological or sex groupings for educational purposes are at best useless.

Mr. Havighurst's first age period is that of early childhood. The tasks he lists are: Learning to Walk, Learning to Take Solid Foods, Learning to Talk, Learning to Control the Elimination of Bodily Wastes, Learning Sex Difference and Sexual Modesty, Achieving Physiological Stability, Forming Simple Concepts of Social and Physical Reality, Learning to Relate Oneself Emotionally to Parents, Siblings, and Other People, and Learning to Distinguish Right and Wrong and Developing a Conscience.

For each of these, and for his later series of tasks, he defines the task (nearly identical to the familiar "need"), gives the biological basis, and, finally, the educational implications.

The book could be profitably used as the basis for a short review course, or the skeleton of a "Workshop."

JOSEPH W. MILLER,  
*University of Minnesota*

THE PREACHER'S VOICE. By William C. Craig and Ralph R. Sokolowsky. Columbus,

Ohio: The Wartburg Press, 1946; pp. 5+132. \$2.00.

Teaching speech for preachers differs from general speech education primarily in three aspects: the specific purpose, the specialized type of student to be prepared as a speaker, and the specialized type of work to be done: Christian service and utterance. Because the teaching of speech for preachers does have a professional character, the instructor and the student find themselves in need of specific materials to be used in the classroom. Unfortunately, as far as a whole job of educating a whole man to be a professionally dynamic speaker is concerned, the teaching of speech for preachers in America has generally been separated into two parts. Thus, the preparation of the man as a speaker has been interpreted as different from the preparation of the theological student as a preacher, i.e., a *professional* speaker. Books devoted to a consideration of the speech (sermon) have appeared in the United States in far greater numbers than have those devoted to a careful treatment of the speaker, the audience, and the occasion. Teachers of speech fundamentals, voice and diction, delivery, action, speech and personality development, oral reading of the Bible, speeches for special occasions, and the like, have for the most part had to adapt the literature of general speech education to their specific purposes and needs.

It is interesting, therefore, to note any book which appears as the exception to this general practice. Messrs. Craig and Sokolowsky have focussed their attention upon the voice as the preacher's chief tool for rendering an effective religious witness. Leaning heavily upon somewhat unique diagrams, and emphasizing a rather sensible balance between native ability and formal preparation, they have written briefly, clearly, and helpfully. Wisely the authors recommend that their book be used as material for study with an instructor rather than as an instrument for personal reading and practice only.

CHARLES A. MCGLOM,  
*Southern Baptist Theological Seminary*

ROBERT FROST READING HIS POEMS. Contemporary Poets Series, Records I-A, I-B, II-A, II-B. Chicago: National Council of Teachers of English, 1951; 4 10" sides. \$3.50 each, plus Federal tax.

In releasing the newly-recorded (not "dubbed" from the earlier 78 r.p.m. discs) long-playing records of Robert Frost reading his



own verse. The National Council of Teachers of English performs a service not only for its own membership and for teachers of speech, but for all humanity who understand English. In general, poets reading their own works are as communicative of idea, emotion, and attitude (listen—if you can—to the bulk of the readings on Columbia's *Pleasure Dome*) as is the tyro in oral interpretation. Robert Frost's voice, however, brings to the microphone the same universality, the same breadth of understanding and the same depth of feeling, that his pen has given his verse.

The four sides are well programmed. No aspect of Frost's work has been neglected; none is emphasized at the expense of the others. Side I-A includes "Birches," "Reluctance," "The Woodpile," "The Runaway," "The Road not Taken," "A Peck of Gold," and "Stopping by Woods on a Snowy Evening." "The Death of the Hired Man" and "The Onset" back them on side I-B. "Mending Wall," "Neither Far Out nor In Deep," "Two Tramps in Mud Time," "Tree at my Window," "One Step Backward," "Desert Places," "Fire and Ice," and "Dust of Snow" make up side II-A, which is coupled with "The Pasture," "Mowing," "After Apple Picking," "The White-Tailed Hornet," "The Peaceful Shepherd," "A Tuft of Flowers," and "Nothing Gold Can Stay" on side II-B. Each of them is simple enough for a child to "understand"; even those addressed to children encompass more wisdom than an adult can garner in repeated listenings.

The dramatics coach or teacher of phonetics who seeks an example of "New England dialect" for his students will find nothing germane to his purpose in these records, but there is no other facet of the teaching of speech they cannot illuminate. The teacher of oral interpretation will have the most obvious uses for them: "The Death of the Hired Man" is perfect proof that dramatic narrative need not be "impersonated," but may (should!) be "interpreted." The short, patterned lyrics demonstrate that the logical demands of phrasing, stress, and intonation may be met with no sacrifice of emotion, or of rhyme and rhythm schemes. Here is pure poetry, purely read—and yet it is being used (in at least one class in voice and articulation) as a model of the best American English conversation a Chinese student can listen to. Native students of voice and articulation can learn lessons in voice production and in projection from Mr. Frost. He is not a young man, and it is not the voice of a youth which emanates from these records. It is a

voice, however, that has always been used well, produced with a minimum of energy, but that energy utilized with the maximum of efficiency and control. To watch Mr. Frost speak must evoke the pleasant kinaesthetic empathy experienced in seeing superbly performed any skill with motor elements. The teacher of public speaking could find no better example of ethical proof: it is impossible to hear these records without receiving the impact of Frost's kindness, his humor, his wisdom, his tolerance, and, above all, his compassion.

Two mechanical flaws are minor impairments of the excellence of the records. One review disc consistently fails to clear the spindle on an automatic changer; either the microphone or the cutting head (or both) used in recording must have had a low frequency response: on each side [s] and [f] are badly blurred. (The pick-up and speaker used have reproduced these sounds satisfactorily on literally hundreds of records.) Interestingly (but not unexpectedly) final [z] is well reproduced.

But these trivia are unworthy of mention in a review of records the listening to which is a religious experience.

H.L.M.

**VOICES OF FREEDOM. 1901-1950.** Narrated by Robert McCormick; written and produced by Sol Panitz; musical score composed by Emerson Meyers. Washington: Educational Service, 1950; two 12" sides. \$5.95 plus shipping charges.

The purpose of Educational Services in making recordings (both disc and tape) and film strips available to teachers at reasonable prices is such a laudable one that it would be pleasant to award unqualified praise to each of their efforts. It is truly educational service to make available on long-playing microgroove records the voice of William Jennings Bryan speaking in 1901, of William Howard Taft in 1906, Thomas A. Edison in 1908, Admiral Robert E. Peary in 1909, Theodore Roosevelt in 1913, and Woodrow Wilson in 1915. These recordings, "dubbed" from Edison wax cylinders from thirty-five to fifty years ago, are valuable additions to the record libraries of institutions including consideration of American public address in any course. The voices of Will Rogers in 1933, of Franklin Delano Roosevelt in the same year, of Amelia Earhart in 1936, and of Harry S. Truman in 1950 are by no means undesirable items to include in a record collection, but they have been available since their first cutting.

But no one—except those gainfully employed in the making of the records—has been done a service in the Production Number mounting given those ten speeches and fragments of speeches. In assembling an anthology of actual speeches, Mr. Panitz was of course limited by the recordings extant. It is not to be assumed that the gap between 1915 and 1933, between Wilson and Earhart, was intentional; it was unavoidable. The speeches alone, without padding, would probably occupy no more than a single side of a ten-inch long-playing disc. A blank side, however, would be preferable to the musical and narrative bridges which are intended to be transitions unifying these actually unrelated speeches.

Internal evidence strongly suggests that Mr. Panitz has read and revered Arch Oboler and Norman Corwin. Mr. Meyers has evidently been equally enthralled by *Ballad for Americans* and the Christmas and Easter pageants at Radio City Music Hall. If these speeches had to be welded into a unit, the simplicity and dignity of the texts would have been fitter inspiration for their integration. The script is confusing. At one time it seems to be addressed to a convention of the American Legion or the D.A.R.; at another moment it is "beamed"

(evidently) at first-graders. It runs the gamut from bombastic pretentiousness to a phoney "folksiness" that is literally embarrassing to listen to. Audio-visual aids need not be dull; in fact, if they do not attract and hold attention they cannot instruct. But aping the excesses of radio is not the only alternative to dullness.

Because of the mechanics of assembling this audible anthology, it is relatively easy to select the "actual voices" for playing and to omit the gingerbread. Even though he will want to play only approximately a fifth of the grooves, every teacher interested in American speeches should own this record, or have easy access to it.

An interesting technical note is that the recording on the Edison cylinders (in spite of the restricted frequency range, the unavoidably-picked-up chug of the clockwork motor, surface noise, and the click of the stylus as it hops scratches in the records) is actually superior to that contemporarily microgrooved. Evidently the equipment used by the Edison technicians, primitive as it was, was more nearly adequate to the demands made on it by the speaking voice than was the equipment used to record the orchestra and chorus supplying the musical bridges.

H.L.M.

# IN THE PERIODICALS

Elizabeth Andersch, *Editor*

## SPEECH IN THE SECONDARY SCHOOLS

### *Of General Interest*

BANKSTON, H. S., "Human Relations and Helping Teachers," *Peabody Journal of Education*, XXIX (July 1951), 34-37.

A plea that teachers avail themselves of all opportunities to practice good human relations, for the educator of today, in order to cope with the heterogeneous personalities of his pupils must not only be skillful in managing his own "interpersonal relationships" but also he must be adept at directing boys and girls to be considerate and understanding of their fellow-students.

BONTRAGER, O. R., "Some Possible Origins of the Prevalence of Verbalism," *Elementary English*, XXVIII (February 1951), 94-104.

The second of a series of articles on the interpretation of language, sponsored by the National Conference on Research in English.

CABOT, HUGH and KAHL, JOSEPH A., "Teaching Human Relations," *The Journal of General Education*, V (July 1951), 303-312.

A general description and analysis of "Human Relations" ("A unit of study assembled for a special purpose out of various social sciences, plus a technique for teaching it") from the point of view developed at Harvard College.

The authors contend that by following their method of instruction the students will gain a clearer understanding or insight into the many problems that confront them today.

They discuss the problem of social observation and the necessity to recognize that all observation is colored by the individual's own personality, and point out that understanding others can be accomplished only if the individual understand himself.

The problems of semantics, leadership and authority, behavior, readjustment, and development of new insights are shown.

The "case method" of teaching is discussed, including the values and accompanying problems.

The article is an attempt to describe in a brief space, the concept of "human relations"

as a new unit of study made of segments of clinical psychology, social anthropology, and sociology.

DIXON, DOROTHY, "Administering a Full Language Program," *The English Journal*, XL (September 1951), 386-388.

The suggestions made by the author are based upon three major premises:

1. "the need for a supervisor of English (or coordinator of language arts) in each city school system.
2. the necessity for active in-service training of teachers who are to teach the course of study (especially if skill in speaking is to be taught adequately) and in the secondary school at least one trained speech teacher to teach electives in speech and for assisting core teachers in organizing and training student panels, discussion groups, and the like.
3. and the need for a testing program and for systematic evaluation of the work as it proceeds."

FLAWN, LAURENCE C., "The Creative Activity Program for Secondary Schools," *The Educational Forum*, XV (November 1950), 93-101.

A stimulating and rather comprehensive discussion of the characteristics of a creative activity program which can answer not only the creative needs of high school students, but also their personal, social, and vocational needs.

Planned for inclusion within the regular school day and as regularly scheduled classes for which credit is received, the program is a co-operative effort for teachers and students, expressed in the following areas: self government; seminar activities; school assemblies; special area activity; school publications; all physical activity; and all social experiences.

HADLEY, EDYTH W., "Techniques in Teaching High School Students to Listen," *The English Journal*, XL (September 1951), 369-372.

According to the author, the teaching of the art of listening comprises three steps: the period of physical and mental preparation, the act of listening, and the response.

Some practical suggestions for utilization of everyday situations in developing good listening skills and habits.

HULLFISH, GORDON H., "The Teacher and the Democratic Task," *Social Education*, XV (January 1951), 9-12.

All teachers have a responsibility to create "the basic quality of the democratic relationship: respect for the human significance of the shared experience."

The classroom should be "a laboratory in which to discover how best to honor individuality, how best to honor ideas, and how best to keep alive and advance the spirit of tolerant sharing through which further democratic gains may be made."

KNODE, WILLIAM P., "There's No Freeze on Language," *Elementary English*, XXVIII (October 1951), 336-338.

Every teacher should understand the continuous changes which are taking place in language and should make use of this understanding in her daily teaching.

"With these understandings, a teacher will look upon changes in language not as corruption, but as growth. Her attitude towards her pupils as they use the living language will be one not of inhibition, but of permission. For it is only through the free, meaningful and successful use of the language which the child hears and reads that he can satisfy his individual and social need to objectify his experiences and through communication establish community with his associates."

LARKIN, JYRTLE S., "How To Use Oral Reports," *Social Education*, XV (May 1951), 239-243.

One of a series of articles dealing with classroom techniques useful to the social studies teacher.

Such points as the selection of suitable topics and the scheduling and evaluation of reports are covered by the author.

Reprints of this article in loose-leaf form for students may be obtained singly or in quantities.

LOBAN, WALTER, "Human Relations Now," *Elementary English*, XXVIII (March 1951), 121-123.

A plea that language study should be more than a study of correct usage. The author feels that every teacher has the responsibility of developing an awareness of the key role of language in our democratic society and the ability to use language effectively in relationships with other people and "in the search for the truth."

MASS, HENRY S., "Applying Group Therapy to Classroom Practice," *Mental Hygiene*, XXXV (April 1951), 250-259.

A proposal of a program of training designed to develop among students an "understanding and an acceptance of others and of themselves."

A description of objectives and procedures for the application of some aspects of group psychotherapy to classroom practice at all levels.

MERSAND, JOSEPH, "Why Teach Listening?" *The English Journal*, XL (May 1951), 260-265.

The author, lamenting the inadequacy of instruction in listening, urges English teachers to devote more attention to the development of this skill.

He emphasizes that there are two skills to be taught: "Comprehension" and "critical evaluation" and that there is a great need for further research and study of the problems associated with listening for enjoyment, for the improvement of oral expression, and for literary appreciation.

"National Contests for Schools," *The Bulletin of the National Association of Secondary-School Principals*, XXXVI (October 1951), 5-10.

Published twice a year, this listing of approved national contests offered to the schools by industrial, business, and institutional firms, organizations, and associations, is the work of a special committee of the National Association of Secondary-School Principals.

The criteria which were used as the basis for selection and inclusion in the list are included in the article.

PHILLIPS, FRANCES, "A Unit on Directions," *The English Journal*, XL (January 1951), 40-41.

An interesting unit designed to develop skill in listening to and giving clear oral and written directions.

PLATT, JAMES H., and SCALES, HARRY H., "Speech Education: Some Psychological Implications," *The Central States Speech Journal*, II (March 1951), 35-39.

"The speech teacher's job is more than teaching speech—it is also one of student service and welfare."

Teachers of speech at every level are in a position to observe outward manifestations of various adjustment problems of students and should make proper referrals of these students to trained, competent specialists. Speech teachers also carry the responsibility of preventing psychological problems among students by not setting the same standard of attainment for all individuals.



THOMPSON, NELLIE Z., "Arranging Those Assembly Programs," *The Bulletin of the National Association of Secondary School Principals*, XXXV (October 1951), 65-67.

A listing of agencies offering services for school assemblies and of resources sometimes used.

#### *Drama and Interpretation*

BOFFO, OPAL WIGNER, "The High School Dramatic Director," *Educational Theatre Journal*, III (May 1951), 119-125.

A summary of a master's thesis which investigated "the current status of dramatic education in the secondary schools, what type of training dramatic directors have had, what their backgrounds have been, what experience they have had in the theater, what their function is as dramatic directors, and how effective their programs in dramatics are."

CAVALLARO, ANN A., "Choral Speaking in the Junior High School," *Elementary English*, XXVIII (October 1951), 344-346.

Choral speaking provides opportunities for varied and valuable experiences at the junior high school level besides developing desirable skills and appreciations.

EVANS, DIANA REES, "Lab in Human Behavior," *NEA Journal*, XL (September 1951), 386-387.

A report of specific cases in which participation in a school dramatics program has resulted in positive changes in the personality or understanding of students—changes which have led to more adequate social adjustment, more satisfactory mutual understandings, and greater emotional maturity.

FOLEY, LOUIS, "What's the Good of Dramatics?" *The Journal of Education*, CXXXIV (May 1951), 141-143.

Besides being an excellent medium for promoting a spirit of mutual cooperation between students, dramatics can, if properly handled, provide an opportunity for developing poise and grace, better speech habits and skills, and more satisfactory personal adjustments.

Likewise, theatre is an enjoyable and stimulating leisure-time activity.

FRIEDERICH, WILLARD J., "The Styles of Scenery Design," *Dramatics*, XXII (October, November, December, February, March, April, May, June, 1950-51).

Seven articles dealing with various styles of

scene design which are very helpful and practical for the high school dramatics teacher.

XXII (October 1950).

The amateur theatre is in danger of stagnation if it continues to rely on realistic sets to the exclusion of some of the more imaginative styles of scene design. In this article, the author offers first "suggestive realism" as a substitute.

If the designer prefers, and if the play permits moving further away from realism, a stylized set may be used in order that the audience "experience the mood or spirit of the play as vividly as they can." The colors and forms of objects and locales no longer resemble real life.

XXII (November 1950), 4-5.

Expressionism is a style of scenic design which "distorts to emphasize an exaggerated, 'abnormal' point of view which causes the audience to think in terms that are not customary."

"Theatricalism" and "constructivism" are also discussed.

XXII (December 1950), 10-11.

The unit set is the answer to limited budgets, untrained crews, inadequate storage space, and limited shifting areas. Both the permanent and flexible unit setting and the "post and screen types" are discussed. Sketches and photographs showing their various uses are included.

XXII (February 1951), 8-10.

Practical suggestions for the use of curtain backgrounds to the best advantage.

XXII (March 1951), 12-13.

False proscenium and screen sets are especially well-suited to plays with frequent changes of locale, being easy to shift and store.

XXII (April 1951), 10-11.

Prism sets are free-standing units consisting of three flats of the same height which are hinged together. Painted different colors or designs on each side, they provide a potential three-change set of scenery. The article includes sketches showing the variety of ways in which this type of scenery may be used.

The author also discusses minimum sets.

XXII (May 1951), 16-18.

A discussion of permanent and multiple sets with pictures and sketches.

HALLAUER, JOHN W., "Selecting the Contest Play," *Dramatics*, XXIII (October 1951), 12-13.

The first of a series of eight articles dealing with the problems of festival play production including play selection, acting, and directing.

HOLLAND, DONALD, "Scrip-in-hand Performances," *Players Magazine*, XXVII (May 1951), 175.

A discussion of the advantages and effectiveness of script-in-hand shows for high schools, colleges, and community theaters.

IRWIN, R. L., "Group Theatrical Reading," *School Activities*, XXII (March 1951), 221-222.

The author submits group theatrical reading as a valuable supplement to other dramatic activities and discusses the production problems of one play which he has produced in this manner.

He feels that these simplified productions have a number of real advantages:

1. Memorization disposed of.
2. Play may be preformed in almost any surrounding.
3. Players not so limited by their physical appearance as in a traditional production.
4. Director's time may be concentrated on reading of lines, interpretation, etc., which are so important to the development of individual students.

OBBE, HAROLD B., "Echoes from the Architecture Conference," *Dramatics*, XXII (November 1950), 18-19.

A report of the conference on "The Theater" sponsored by the University of Michigan College of Architecture and Design.

Some very helpful suggestions regarding size of auditorium, provisions for lighting instruments, stage equipment, light-control, and other related problems.

POLEY, IRVIN C., "More Chances for Growth: The Value of a Malvern Festival," *The English Journal*, XL (October 1951), 433-436.

An exciting report of a seventeen-year project at the Germantown (Philadelphia) Friends School.

Each year the classes in public speaking present "a unified series of good plays cut to manageable size and all the emphasis put on making the interpretation of character as honestly and as effectively projected as possible."

Usually no make-up or settings are used and only a few costumes.

Experience has shown that great educational values are realized from such a program.

RUBIN, JOEL E., "Stage Lighting for High School Theaters," *Dramatics*, XXII (October, November, December, February, March, April, May, June, 1950-51).

A series of articles dealing with various aspects of stage lighting. The first four are concerned with the fundamentals of lighting and the balance with lighting designs for typical stages.

XXII (October 1950).

Light is the coordinator of "words, colors, and rhythms" which combine to make the theatre.

XXII (November 1950), 6-8.

This article deals largely with the uses and types of lighting instruments.

XXII (December 1950), 8-9.

The mounting, position, and use of lighting instruments are discussed together with a simplified lighting layout. A list of the basic lighting equipment necessary for a small stage is included.

XXII (February 1951), 10-11.

A discussion of light control including a description of common types of dimmers and switchboards and of the relatively new Izenour Control Panel.

XXII (March 1951), 10-11.

A description of the lighting of a Yale production of the *House of Basilisk* with pictures and sketches.

XXII (April 1951), 14-15.

An explanation of basic illumination, color, and the special lighting problems of a spectacle or musical show.

XXII (May 1951), 12-13.

Further discussion of the nature and function of light in the theatre, including a sample lighting cue sheet.

WARNOCK, ROBERT, "Teaching the Art of the Film," *Educational Screen*, XXX (September 1951), 270-271.

A report of the content and methods of an English course, "The History of Motion Pictures," given at the University of Connecticut.

YEATON, KELLY, "A Guide to Study," *Players Magazine*, XXVII (April 1951), 158-159.

A rather comprehensive bibliography on the arena theatre; including a list of background sources, and a list of materials dealing with the contemporary arena theatre.

ZIMMERMAN, JOE, "Training High School Actors for College Dramatics," XXII (March 1951), 2-3.

College freshmen, interested in the theater, reveal three major shortcomings which high school dramatics teachers might be able to remedy:

1. Poor speech.
2. Inability to translate the words in the printed script into real experiences of life.
3. "Recreational" attitude which students take toward theatre work.

*Public Speaking, Discussion, and Debate*

EWBANK, HENRY LEE, "What's Right With Debate?" *The Quarterly Journal of Speech*, XXXVII (April 1951), 195-202.

"Discussion and debate are the essential tools of democracy. To train students for citizenship and leadership in a free society is a great obligation and a great opportunity."

HUNT, MAURICE P., "Leading Group Discussion." *Social Education*, XV (February 1951), 71-74.

The author explains that "This article is written in the hope that a restatement of the aims and leading techniques of classroom discussion will prove helpful to both new and experienced teachers. I have attempted to deal among other things, with what I see as a frequent cause of unsuccessful discussion—semantic confusion resulting from attempts to discuss unverifiable statements."

Among the topics discussed are the selection and phrasing of the discussion topic, the preparation of the participants, and the mechanics of problem-solving discussion.

*Radio and Television*

CONKLIN, EUGENE A., "Utilizing Radio in the School," *The Progressive Teacher*, LVI (February 1951), 10.

Practical suggestions for utilizing radio in the classroom without extensive apparatus or involved planning. Specific assignments outlined.

FAUKNER, NANCY, "On the Air!" *Scholastic Teacher* (March 7, 1951), 23-T.

A brief report of the first four years of a high school FM radio station.

GORDON, GEORGE R., "Life Adjustment Through Microphone Activities," *School Activities*, XXII (March 1951), 219-220.

A report of the activities of and values realized from a Microphone Club.

HOLT, ETHEL M., "A High School Teams Up for Radio Listening," *The Bulletin of the National Association of Secondary School Principals*, XXXV (October 1951), 142-145.

A report of the methods and results of a program at Washington Park High School (Racine, Wisconsin) which attempts to promote more discrimination in the selection of radio programs by students.

LYON, DON W., "The Gaposis in Secondary Schools," *The Bulletin of The National Asso-*

*ciation of Secondary School Principals*, XXXV (May 1951), 127-131.

Too many administrators are not utilizing radio in the secondary schools and are overlooking a powerful educational device.

The author suggests a plan which includes the use of electrical transcriptions for the production of programs for local stations and for in-school broadcasting.

McCARTY, E. CLAYTON, "Using the P. A. System for Radio Instruction," *Dramatics*, XXII (December 1950), 4-5.

Expensive equipment is not necessary for teaching basic techniques of radio in high school.

A radio training laboratory, with a minimum investment, can be developed. Some very practical suggestions for various uses of a P. A. system and other inexpensive equipment.

McKOWN, VERNON, "Students Run WNAS," *Scholastic Teacher* (April 4, 1951), 25-T.

The New Albany (Indiana) City school system owns and operates its own radio station—the first of its kind in the United States. Brief description of its operation.

A diagram shows how classroom space has been converted into studios.

MILLS, SI, "Television: Techniques and Appreciations," *Dramatics*, XXII (October, November, December, February, March, April, May, June, 1950-1951).

A series of seven articles dealing with television:

XXII (October 1950), 14-15, "Introduction: Brief Technical Details."

XXII (November 1950), 8-9 "The Television Picture."

XXII (December 1950), 6-7, "Setting for Television."

XXII (February 1951), 12-13, "Programs."

XXII (March 1951), 8-9, "Writing for Television."

XXII (April 1951), 12-13, "Television and Appreciation."

Concerned with the relationship between television and education, the author stresses the fact that the political, social, and economic implication of television cannot be overlooked by educators who should make it not only an ally but a device of education.

Educators will be able to use this medium to bring new ideas, new meaning, and new experiences to students. They also must as-

sume some responsibility to insure the production of programs which will utilize fully the potentialities of television.

Brief report of some of the work being done in the area of teaching television.

XXII (May 1951), 10-12, "Television: Past, Present, Future."

MUSSELMAN, DAYTON L., "Record Radio Programs Automatically!" *Educational Screen*, XXX (May 1951), 178.

Diagram and discussion of an inexpensive but satisfactory way of equipping a wire recorder with a timing device so that evening radio programs may be recorded for classroom use simply by pre-setting the dials of the receiver upon leaving school in the afternoon.

TEMPLE, WILLIAM J., "Which Playback?" *Schoolastic Teacher* (April 4, 1951), 26-T.

A guide to the types, qualities, and advantages of different playback equipment.

#### *Speech Correction*

GORE, BEATRICE, "Secondary Education for Cerebral Palsied Children," *Journal of Exceptional Children*, XVII (October 1950), 15-19.

A report of the progress which the state of California has made in providing opportunities for cerebral palsied children. Since the inception of the state-wide program in 1945, about 1500 cerebral palsied children have received special education, and physical and occupational therapy in the public schools, largely at the elementary level with only one class at the junior high level. There is a growing need for expansion of the program to the junior and senior high schools, with emphasis on guidance, particularly of a vocational nature.

IRWIN, RUTH BECKEY, "The History of Speech Correction in Ohio," *The Central States Speech Journal*, II (March 1951), 18-25.

A systematic report by years of the development of the state-subsidized speech and hearing program in the state of Ohio and of the parallel development of teacher-training programs and student services in the colleges and universities.

#### SPEECH IN THE ELEMENTARY SCHOOL

AARON, HAROLD, "Hearing Impairment in Childhood," *Consumer Reports*, XVI (January 1951), 35-37.

A report of some of the common causes,

treatments, and preventive safeguards of hearing difficulties in children.

AMIDON, HILDA F., "Speech Service in the Hartford Schools," *Journal of Exceptional Children*, XVII (March 1951), 78-181.

A report of the inception and organization of the Hartford Schools' Speech program which provides for speech and hearing therapy, speech improvement, and parental conferences.

BEASLEY, JANE, "Group Therapy in the Field of Speech Correction," *Journal of Exceptional Children*, XVII (January 1951), 102-107.

A discussion of the functioning of an intensive group therapy program based on the following assumptions:

1. Speech should be "viewed as one aspect of human behavior, a part of the total behavior pattern of the individual as he engages in interpersonal relationships."

2. "Therapy should be directed not only to the motor learning of new speech skills, but also to the reorganization of the child's functioning as a whole."

3. "The type of speech disorder has only limited relevance in determining therapeutic procedures and children with various kinds of speech problems can and should be taught in the same group."

4. "This type of program concerns parents."

A helpful bibliography is appended.

BOOTH, MIRIAM B., "Content in a Full-School Language Program," *Elementary English*, XXVIII (March 1951), 136-137.

The author, believing that the language arts program is the "centrifugal force toward which all other phases of the curriculum gravitate" and that "the teacher of language arts must assume the major responsibility for training students in the basic skills of communication and in developing powers of interpretation and insight which will enable them to live richly and fully as members of a world society," suggests the important characteristics of a program designed to give training in all phases of communication.

BRYNGELSON, BRYNG, "The Classroom Teacher Testing for Speech Defects," *The Southern Speech Journal*, XVI (March 1951), 214-217.

A three-year experiment conducted by the author, in which classroom teachers tested over four thousand children for speech defects, revealed that the results were .96 reliable.

Satisfied with these results, the author explains how such a survey was handled in the



schools, so that other clinicians may make use of the plan. A replica of the survey sheet is included.

ENQUIST, LUCILLE ENGDAHL and WAGNER, CHARLOTTE FITTON, "Flannel Chart Technique for the Rehabilitation of Speech and Hearing Disorders," *The Journal of Speech and Hearing Disorders*, XV (December 1950), 338-340.

The authors have found flannel charts to be a good motivational device for individual and group work with speech-handicapped children.

Specific details for the construction and use of the charts are given.

EVANS, CLARA, "On Reading Aloud," *Elementary English*, XXVIII (February 1951), 82-85.

The author includes in her article a plea for more reading aloud, and gives an annotated list of books which are especially well-suited to oral reading.

FERRY, ELIZABETH DUDLEY, "Our Own Plays: An Experience in Creative Writing," *Elementary English*, XXVIII (March 1951), 133-135.

A report of the procedures followed in the production of original plays by third graders.

GARDNER, WARREN H., "The Speechmaster," *The Volta Review*, LIII (February 1951), 53-54.

A description of a mechanical device which permits a child to see how sounds are formed by the articulators.

Mrs. Frances Farr Olson, a teacher in training at the Cleveland Hearing and Speech Center, at Western Reserve University, has produced a molded lucite head of adult size with movable parts. Its transparency allows the teeth, palate, and tongue to be viewed as they are manipulated by levers.

The author lists the advantages of the Speechmaster which teachers have reported, primary of which is the general feeling that it is easier for children who have viewed the Speechmaster to initiate and correct invisible consonants.

GENS, GEORGE W., "The Speech Pathologist Looks at the Mentally-Deficient Child," *The Training School Bulletin*, XLVIII (April 1951), 19-27.

The speech pathologist can play a three-fold role in the field of mental deficiency.

1. First, there is speech therapy and speech development for the child who can most profit by it.

2. The speech pathologist may play a part in diagnosing mentally-deficient children.

3. The speech pathologist has a responsibility to develop a research program which may help us to understand better the complexities of speech.

GODA, SIDNEY, "Parents as Teachers: How to Help Your School-age Hard of Hearing Child Communicate Better," *The Volta Review*, LIII (August 1951), 350-352.

The author, in an effort to alleviate some of the language problems of the school-age hard of hearing child, presents suggestions for parents to follow in aiding these children to overcome some of the important barriers in their acquisition of language—mainly short attention span and inability to concentrate.

He outlines methods for teaching certain verbs; explains the use of an object as the focal point of an entire lesson; demonstrates how pictures or certain actions are good devices for language stimulation.

HAAGA, AGNES, "I Teach Creative Dramatics," *Dramatics*, XXII (May 1951), 6-7.

Creative dramatics could be an important tool in the physical, mental, spiritual, social, and emotional education of every child, even at the secondary school level where it should be a required basic course. Such an activity develops more adequate and effective speech, promotes better understandings, releases certain tensions and fears, besides providing interesting and enjoyable experiences of limitless variety.

KNAPP, KATHERINE, "Guiding Creative Experiences in the Primary Grades," *Social Education*, XV (January 1951), 24-25.

Carefully guided creative activities such as dramatizations, music, and creative writing result in "improved social adjustment, a sense of responsibility, and increased cooperation. At the same time it gives to each child the personal satisfaction and joy of expressing himself in the media which appeal to him and which meet his needs. It will, likewise, afford the teacher added insight into the interests, capabilities, and needs of the boys and girls."

KOENIG, FRANCES, "Implications in the Use of Puppetry with Handicapped Children," *Journal of Exceptional Children*, XVII (January 1951), 111-112.

Physically exceptional children find an excellent medium for self-expression in all types of puppetry. "The feeling of spontaneity, of

talking out problems with no fear of censure of ideas, thoughts, and concepts" can be developed, thus facilitating the whole process of socialization. Self-confidence is developed, articulation may be improved, emotional security fostered, and participation in group activities encouraged.

"Puppetry in the classroom is a tool which prevents the harboring of an unspoken problem as well as stimulates freedom of thought and expression."

LINDQUIST, FRANKLIN R., "Communication Through the Arts: Dramatization," *Childhood Education*, XXVII (February 1951), 269-271.

One section of a trio of articles designed to show how the arts share in communication.

Creative dramatics promotes language development, improves motor control, may reveal problems of maladjustment and tend to alleviate them, can teach new and wholesome attitudes, and will assist in bringing maturity and facility in the use of language as a means of communicating with others.

McCONNELL, FREEMAN, "The Child with High Frequency Hearing Loss," *The Volta Review*, LIII (July 1951), 295-297.

The child with a partial hearing loss presents an elusive problem, since his impairment goes undetected in many instances.

The author illustrates this point by discussing several cases where the hearing problem of a child was not adequately diagnosed, thereby, making it impossible for the child to function at his potential.

Early diagnosis of these cases, through universal hearing conservation programs, is necessary in order to help these children. "Until such a time as these programs are judiciously conducted on a state-wide basis throughout the country, teachers and parents everywhere must become alert to the characteristics of partial impairment of hearing as displayed by the child with a marked high frequency loss."

PEINS, MARYANN, "Mechanical Devices in the Classroom," *Elementary English*, XXVIII (March 1951), 138-140.

A report of the mechanical devices used by teachers in several large cities (Atlanta, Dallas, Denver, Houston, Indianapolis, Oakland, Rochester) in the elementary schools in speech education.

Phonographs, motion pictures, and radios were reported as used most frequently, and were considered of definite value as teaching devices. The teachers and principals of these schools

agreed that bulletin boards, pictures, and visual aids were extremely valuable in the classroom.

SCHMIDT, MILDRED C., "Language Arts in Core Programs," *Elementary English*, XXVIII (April 1951), 208-214.

The objectives of the language arts in the core program are concerned with vital and dynamic communication needs of the students—how to get along with people, how to share, how to plan, and how to work together smoothly and effectively.

The core program is especially valuable since it provides "learning set," time to explore and discuss, time to learn to share ideas, and family social structure.

The author outlines opportunities for students and teachers to adapt their speech and emotional reactions and thinking so they understand one another and grow up together in healthy, democratic ways.

WALLIN, MARGARET, "A New Program of Education," *The Volta Review*, LIII (September 1951), 420-424.

A speech presented to a Parent-Teacher Association explaining the philosophy of nursery and primary classes especially for deaf children.

In place of intensive drill in lipreading and speech the children are learning to develop these skills through spontaneous play and at their own speed.

The experience of the author with this procedure has demonstrated that when children are ready to learn, they learn most effectively and efficiently. "We feel that waiting for the 'formal' teaching of speech until the child is ready for it brings more natural voice quality, less effort to speak for teacher's edification, but faster learning and different learning of speech."

YENRICK, D. E., "Speechreading Materials for the Primary School Grades," *The Volta Review*, LIII (June 1951), 249-251.

The teacher of speechreading should be concerned with the total development of children and "must provide enriching significant activities and utilize the opportunities which are inherent in the various units of work carried on in the regular classroom."

In line with this philosophy, the author discusses materials which are selected from units commonly used in the primary grades.

The author demonstrates how some of the textbooks currently in use in the schools throughout the country may be utilized by the speechreading teacher, thus integrating the reading program with the speech reading.

# NEWS AND NOTES

Jane Beasley, *Editor*

## FROM PLAN BOOKS

### *In Elementary Schools*

Four demonstrations were held recently for classroom teachers and principals in the Akron Public Schools, Akron, Ohio. Suggestions for culminating activities in classroom and assemblies showed possibilities on integrating speech skills with art, music, physical education, and social studies.

At the Hogg Junior High School, Tyler, Texas, one home room has been organized into a speech class-club where units on public speaking, debate, drama, and interpretation are studied.

The schools in Bremerton, Washington, are experimenting with an object test to replace the former phonetic inventory used in checking kindergarten children for speech development.

The speech clinicians in Woodstock, Illinois, met with the classroom teachers in a series of meetings to determine ways of bringing about a closer continuity of materials, procedures, and techniques.

From this appraisal of problems some new means of communications are to be undertaken including a yearly report of progress, a change in the records kept of each child, and plans for further coordination meetings.

### *In High Schools*

An Activity League in the high schools of Allen Park, Belleville, Bentley, Plymouth, Redford Union and Trenton, Detroit, Michigan, has arranged a series of exchange assembly programs in music and speech. During the fall a panel made up of student representatives discussed the present state of television. Other discussions along with a drama festival of one-act plays will be held during the year.

A speech laboratory day was sponsored by the staff of Mankato State Teachers College, Mankato, Minnesota, for high school teachers and students from southern Minnesota. The plan was undertaken to stimulate speech activities among students as well as provide them with suggestions for improvement.

A Speech Arts Council of 18 members at Evanston Township High School, Evanston, Illinois, is furnishing the speech department with

a nucleus group whose chief function is to coordinate the speech-radio pursuits of the school. Members selected represent each speech class, drama class, and extra curricular activity.

## FROM PROGRAM NOTES

### *In Debate*

The chapters of the National Forensic League in the Akron, Barberton, Cleveland, Canton, Youngstown, Mansfield, and Massillon, Ohio, area are complying with the request of the National Chapter for several Student Congresses of the one day variety. One delegate from each Student Congress will then be sent to the National Student Congress to be held in June.

### *In Drama*

At the J. Sterling Morton High School and Junior College in Cicero, Illinois, the dramatic activities are giving emphasis to frequent production of short plays in the little theater. Plays are given for 10 periods to audiences made up of several English classes. The students experience regular theater-going, while the young actors have the opportunity to repeat their work-study varying audience reactions.

High school students in Portales, New Mexico, prepared a choric verse dramatization of the state teacher convention theme, *Education, a Weapon of Democracy*.

The seventh annual Chicago Drama Festival for Catholic High schools was held at the Loyola Community Theater over Thanksgiving week-end. This event is sponsored by the Catholic Theatre Conference and produced by Loyola Academy.

At Emmetsburg, Iowa, in the high school a laboratory in play acting produces a one-act play every two weeks. Plays are entered in the County Festival and the University of Iowa Play Festival also.

The Children's Theater Productions, a non-profit community organization, in Portland, Maine, include on its winter season bill *Jack and the Beanstalk*, *Mrs. Popper's Penguins*, *Aladdin and the Wonderful Lamp*, and *Circus Day*.

*In Radio*

The Toledo Public Schools, Toledo, Ohio, under the direction of their Radio-Education Department, supply weekly program schedules of their broadcasts arranged according to grade level. Radio Writing and Production classes prepare many of the scripts and take part in the production. Series have dealt with such subjects as *Men Who Made America*, *Know Your Community*, *Manners for Moderns*, *Excursions in Science*.

At Reno High School, Reno, Nevada, a sound proof radio studio is part of the newly opened three and a half million dollar school. Broadcasts are to be presented via Mutual affiliated K.A.T.O.

The Radio-Television Department in the Minneapolis Public Schools, developed "Video School" last year. It is continuing it this year with a half-hour television program three days a week on WTCN-TV.

*In Therapy*

Free Speech Clinics in Passaic, New Jersey, for children and adults who do not attend the public schools began in the fall. This is the only clinic of its kind in northern New Jersey. The clinics are staffed by the six speech teachers on the school staff.

The Boston Speech School for Crippled Children is holding free clinics in Lowell, Lynn, Lawrence and Springfield, Massachusetts.

*On Conferences and Courses*

Subject of the high school speech education division of the Illinois Speech Association held in the fall at the University of Illinois was "Improving Human Relations through Speech."

A curriculum study group of the Speech Federation in Massachusetts is currently working

on present practices and courses in the field of speech in Secondary Schools. The members expect to formulate a composite curriculum guide in speech as a result of this study.

An in-service training workshop for secondary speech correction teachers titled "Special Problems of Teaching the Handicapped" was held during the first semester in the Los Angeles City Schools, Los Angeles, California.

An extension course "Better Speech for Classroom Child and Teacher" was offered by San Francisco State College for the staff of Alameda County, California.

## FROM THE GRAPEVINE

Dr. Elizabeth Ash Hawk of the Toledo Board of Education, has been appointed to handle speech and hearing cases for the Veteran's Administration, Vocational Rehabilitation, and Crippled Children's Society of Ohio in addition to the public school case load.

Miss Margaret Hatton has accepted a position as instructor in Hearing and Speech Correction at Albion College, Albion, Michigan. She will also serve as correctionist in the Albion Public Schools. Miss Hatton comes from the Cleveland Speech and Hearing Center.

Mrs. Mabel Gifford, consultant for 25 years in speech, Department of Education, State of California, has resigned from some of her duties. She will continue her teacher training at University of California, San Francisco State, and San Diego State.

Miss Carol Brinser of Westfield Senior High School, Westfield, New Jersey, took the six week training course in the Radio and Television Institute sponsored by Bernard College and NBC in the NBC studios, New York, during the summer of 1951.